REPORT RESUMES

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BLOCK TEACHING PROJECT, INTEGRATING HUMANITIES AND SOCIAL SCIENCE, FINAL REPORT.

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A BLOCK TEACHING PROJECT BRINGING TOGETHER 100 STUDENTS AND 7 FACULTY MEMBERS, COVERING 6 AREAS OF SUBJECT MATTER FOR A TOTAL OF 12 CREDIT HOURS PER QUARTER FOR 3 QUARTERS, WAS SET UP. THE SUBJECT MATTER WAS MADE UP OF HISTORY OF WESTERN CIVILIZATION (3 CREDIT HOURS PER QUARTER), WORLD LITERATURE (3 CREDIT HOURS PER QUARTER), ENGLISH COMPOSITION (3 CREDIT HOURS PER QUARTER), ART APPRECIATION (1 CREDIT HOUR PER QUARTER), MUSIC HISTORY AND APPRECIATION (1 CREDIT HOUR PER QUARTER), AND SPEECH (1 CREDIT HOUR PER QUARTER). THE SUBJECT MATTER WAS CORRELATED INTO 3 4-HOUR BLOCKS OF INSTRUCTION PER WEEK. THIS INTEGRATED AND CORRELATED BLOCK METHOD WAS USED TO DEMONSTRATE THAT THE ABOVE SUBJECT MATTER COULD BE TAUGHT AS EFFICIENTLY IN 12 SECTIONS AS UNDER THE TRADITIONAL SYSTEM WHICH TOOK 17 SECTIONS PER HUNDRED STUDENTS. THIS APPROACH ELIMINATED FIVE SECTIONS OR THE WORK OF ONE FULL-TIME FACULTY MEMBER. IN A PERIOD OF RISING ENROLLMENTS, RISING COSTS, AND FACULTY SHORTAGES THIS PROJECT WAS OF SPECIAL SIGNIFICANCE, PROMISING MATERIAL AID IN THREE KEY AREAS. THIS PROGRAM ALLOWS FOR COVERAGE OF ALL REQUIRED COURSES WITHOUT UNDUE HARDSHIP. PROGRAM TEST RESULTS POINTED OUT THAT THE TWO GROUPS COMPARED, BLOCK AND CONTROL, WERE COMPARABLE. ON THE BASIS OF COVARIANCE ANALYSIS OF THE ACHIEVEMENT TEST SCORES OF BOTH GROUPS, THE RESEARCHERS CONCLUDED THAT THE USE OF THE BLOCK METHOD DOES NOT RESULT IN EDUCATIONAL LOSS. RESULTS SHOW THAT THERE IS NO SIGNIFICANT DIFFERENCE BETWEEN THESE TWO GROUPS ON THE ACHIEVEMENT TESTS, WITH THE EXCEPTION OF THE MEDIUM GROUP FINE ARTS TEST, IN WHICH THE RESULTS HEAVILY FAVOR THE BLOCK GROUP. INDEED, ALL RESULTS WHICH EVEN BEGIN TO APPROACH SIGNIFICANCE ARE IN THE FAVOR OF THE BLOCK GROUP. IT WAS CONCLUDED THAT SINCE THERE WAS AN ADMINISTRATIVE ADVANTAGE IN THE USE OF THE BLOCK METHOD, IT IS EDUCATIONALLY DEFENSIBLE TO INSTITUTE THAT METHOD. (JH)

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Final Report

on a

"Black Teaching Project, Integrating Humanities and Social Science"

O.E. Contract number: 009(6914)

by

Dr. Arthur Kreisman, Project Director
Southern Oregon College

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1. Discussion of the Problem

For several years a number of us on the faculty of Southern Oregon College had felt that certain required courses were being inefficiently programmed. Among the requirements in the first two years of our degree programs were English Composition, a full year sequence; World Literature, a full year sequence; History of Western Civilization, a full year sequence; Music History and Appreciation, a one term course; and Art Appreciation, a one term course. In both the General Studies degree program and in the Secondary Education degree program, all of these courses were scheduled for the freshman year, except World Literature, which was scheduled for the sophomore year. In the Elementary Education program, a course entitled Backgrounds of Social Science was required instead of History of Western Civilization and it, along with the other courses named above, came in the freshman year. While these were the suggested, and most common, patterns, individual students were given considerable latitude in arranging their own programs, and this meant, in practice, that many students were spreading the required courses named above all over their four years: Taking Composition as freshmen and Western Civilization often as sophomores or juniors, and World Literature as juniors or seniors, and inserting the Art and Music quite haphazardly.

It was our feeling that these courses could be much more efficiently taught if they were taken at the same time, and if the subject matters in them were correlated. We felt that if an integrated Block Program could be worked out, that there would be two major benefits:

a. That the subject matters taught could be more effectively taught, in that students would be given a clearer and more reinforced picture of the course of culture in the Western World.

b. That the subject matters taught could be more efficiently taught from an administrative point of view, in that both time and money could be saved by increasing the size of classes; tightening the scheduling, as well as simplifying it; and condensing our offerings.

These considerations led us, finally, to propose our "Block Teaching Project, Integrating Humanities and Social Science." The proposal, in essence, was to set up a block teaching project ~~which would~~ bring together one hundred students and seven faculty members, ~~and could~~ covering six areas of subject matter for a total of twelve credit hours per quarter for three quarters was set up. The subject matter was made up of History of Western Civilization (three credit hours per quarter), World Literature (three credit hours per quarter), English Composition (three credit hours per quarter), Art Appreciation (one credit hour per quarter), Music History and Appreciation (one credit hour per quarter), and Speech (one credit hour per quarter). The subject matter was correlated into three four-hour blocks of instruction per week.

~~By using~~ this integrated and correlated block method was used ~~we hoped~~ to demonstrate that ~~we could teach~~ the above ~~named required~~ subject matter could be taught as efficiently in twelve sections, as ~~we~~ did under the traditional system, which took seventeen sections per hundred students. This approach ~~was a saving of~~ eliminated five sections, ~~which represents~~ or the work of one full-time faculty member. ~~We felt that~~ in a period of rising enrollments, rising costs, and faculty shortages ~~that~~ this project was ~~would be~~ of special significance, promising as it did material aid in all three of these key areas.

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2. Presentation of the Hypotheses or Major Objectives.

Our problem, in short, was to see if we could make up in correlation what we lost by adding numbers in our classes.

The road to this objective was to arrange a program (the Block) in which the students would all take the correlated subjects at the same time and from the same faculty members. In the traditional system a student might be taking History of Western Civilization, but not World Literatue, etc. Even if a student were taking all of the subjects at the same time, in the traditional system, they were being taught separately. Our plan made it all go together for the same people at the same time, so that when the Renaissance was studied, for exampl , it was studied in history, literature, art and music at once; and was written and spoken about in English Composition and Speech. The objective was to deepen the student's grasp on what was taught, as well as to give a more nearly unitary view of a cultural epoch.

At the same time, on the administrative side, we felt that the Block approach would offer a method whereby new and inexperienced instructors could be more easily and soundly trained, since they would be assigned to a closely-knit working team, and would find support from the start and guidance as they went along. The approach also offers faculty members the benefit of cross-fertilization.

During the first phase of our work, the pilot program which took place in 1957-1958, our attention tended to concentrate on the purely educational advantages of the program to the students. However, in the summer of 1958, the Director consulted with Dr. Richard Carter at Stanford University on the design of the experiment, and Dr. Carter pointed out that the heart of what we were trying to do really lay in the administrative advantages to the institution--the saving of time and money--which might result if the Block were successful. Our problem was essentially one in policy research, and this was the approach we took for the experiment in 1958-1959.

We phrased it, therefore, in this way: since it would be to the advantage of the institution to conduct the classes in question in the Block style, could we show that the students in the Block program lost nothing educationally as a result? This is simply another way of asking the question we had originally posed: Can we make up by our correlation what we lose by adding numbers? Phased as Dr. Carter put it, we saw that we need not be primarily concerned with demonstrating greater educational superiority for the Block, but would establish the value of our policy and administrative recommendations by showing that Block students did at least as well as other students in the courses in question. This is, in effect, a form of the null hypothesis, and we adopted it as the central objective of our experiment for 1958-1959.

In order to demonstrate this hypothesis, we had also to establish that the two groups were indeed comparable.

3. Description of the Procedure

At the beginning of the year a faculty team of seven was assigned to the Block project as follows:

- History of Western Civilization--an associate professor of Social Science (History).
- World Literature--a professor of English.
- English Composition--an associate professor of English and an instructor in English.
- Music History and Appreciation--an assistant professor of Music.
- Art Appreciation--an assistant professor of Art.
- Speech--an associate professor of Speech.

These faculty members jointly planned the overall program and taught in it.

The project was assigned ninety-two students from among the entering freshman, and a control group of one hundred and twenty-four students who were taking the proper programs was set-up. On the basis of our experience with severe student attrition during the pilot program, wetook all the students we could get in both groups. Of these students, sixty-one out of the Block or experimental* group completed the year, and eighty of the control group completed the year. Both groups took the following battery of tests at the beginning of the year:

1. The Sims SCI Occupational Rating Scale.
2. The Edwards Personal Preference Schedule.
3. The Allport, Vernon, Lindzey Study of Values.
4. The McClelland Test of Learning Motivation.
5. The SCAT--forms A. and B. One half of each group took Form A, the otherhalf form B.
6. The Cooperative English Test: Effectiveness of Expression--forms T and Z. One half of each group took form T, the other half form Z. At the end of the year when this test was given again, the half-groups were reversed.
7. The Cooperative English Test: Reading--forms T and Z. One half of each group took form T, the other half form Z. At the end of the year when this test was given again, the half-groups were reversed.
8. The General Culture Test: Literature--forms A and B. One half of each group took form A, the other half form B. At the end of the year when this test was given again, the half-groups were reversed.
9. The General Culture Test: Fine Arts--forms A and B. One half of each group took form A, the other half form B. At the end of the year when this test was given again, the half-groups were reversed.
10. The General Culture Test: History and Social Science--forms A and B. One half of each group took form A, the other half form B. At the end of the year when this test was given again, the half-groups were reversed.

At the end of the year, the students in both Block and Control groups were given the achievement test battery (tests 6--10 above) again. Those who had taken form A at the start now took form B, those who had taken T took Z, and vice versa.

*The terms "Block" and "experimental" refer to the same group and are used interchangeably in our materials, and throughout this report.

The control group students were allowed to scatter to any of the available sections of the required subjects taught in the traditional way. Those of this group, one half, who were taking the Elementary Education program were allowed to take Backgrounds of Social Science instead of History of Western Civilization.

The Block group, one half of whom were also Elementary Education candidates, all took the same program as follows:

Block Class Schedule

Day Time	Monday		Tuesday	Wednesday		Thursday	Friday	
8	Eng. Comp.A ½ group	Eng. Comp.C ½ group		Eng. Comp.A	Eng. Comp.C		Eng. Comp.A	Eng. Comp.C
9	Eng. Comp.B ½ group	Eng. Comp.D ½ group	Speech A ½ group	Eng. Comp.B	Eng. Comp.D	Speech C ½ group	Eng. Comp.B	Eng. Comp.D
10			Speech B ½ group			Speech D ½ group		
11	Literature entire group			Literature entire group			Literature entire group	
1	History entire group		Art entire group	History entire group		Music entire group	History entire group	

In addition, almost all of the Block group carried a required science course, usually Biological Science Survey (three credit hours), and a required physical education course (one credit hour), for a normal total program of sixteen credit hours per term.

The Associate professor of English taught English Composition sections A and B. The instructor in English taught sections C and D.

In the winter term, when the group had been cut down to seventy-four students, section D was dropped, and the students were consolidated into three sections--A,B, and C. This was continued through the spring term in English. All four sections in Speech were maintained throughout the year.

Accompanying this final report (Appendix C), there is a complete set of syllabi of the courses taught in the experimental group. Those syllabi are not detailed, but indicate the material covered, the order of material, and the time allotted. Any person competent in the subject matters covered should be able to reconstruct from these syllabi rather easily the teaching content of the courses they represent. Certainly, we believe they are sufficient to serve as a guide for any other college that might wish to embark on the type of program represented by the Block. The lack of detail is purposive, since we believe that within the outlines laid down there should be room for the individual instructor to teach in his own way.

There is also appended (Appendix A) a set of faculty reactions to the Block in all of the subject areas covered. These are the reactions of teaching faculty (both in 1957-58 and 1958-59) who participated in the Block Program.

The students who participated in the Block also wrote evaluations. The complete set of originals accompanies this report. Due to the expense involved, it was not possible to duplicate these student evaluations, but a brief summary is presented in Appendix B.

The Block teaching team met regularly, once a week for one hour, throughout the year. The actual correlation and integration of subject matters presented much less of a problem than had been anticipated. Once we had chosen our texts,* and once we had decided on our chronological pattern,** our way was clear before us.

In English Composition and Speech, the regular texts used by all other classes were used, and all traditional procedures were continued. All our composition students are required to write one theme a week. The only difference here for the Block students was that half of their themes had to deal with subject matter out of the Block program. This was also true of Speech.

As specific problems arose, they were rather easily disposed of in the faculty team meetings. Indeed, we found ourselves discussing individual students and their problems much more frequently than subject matter. When this pattern became apparent, as it did early in the program, we abandoned our attempt to keep a record of the weekly discussions. Originally we had intended to do this as a model of how correlation procedes. But when correlation turned out to be as simple as it was, the point evaporated; and our discussions were so local that there was really nothing to be gained by recording them for anyone else.

The testing procedures which were used grew out of a series of recommendations made for the experiment by Dr. Paul Heist of the University of California and Dr. Richard Carter of Stanford University, who were employed as consultants in the summer of 1958. It will be helpful if some comment on these recommendations is made here.

A. In order to insure the comparability of the Block and Control groups, it was recommended that:
   1. We use a measure of ability, and that we further break the data down into three sub-groups: high, medium, and low (based on the ability scores) for purposes of comparison. This was done. We used the SCAT.
   2. We check on the socio-economic backgrounds of both groups. This was done. We used the Sims SCI Occupational Rating Scale, and also used a questionnaire of our own devising (see Appendix D) which provided a cross-check.

*History: Brinton, Christopher and Wolff, A History of Civilization, two volumes, 1955.
Literature: Maynard Mack, et.al., eds., World Masterpieces, two volumes, 1956.
Music: Homer Ulrich, Music: A Design for Listening, 1957.
Art: No text. See the "Study Outline" in Appendix C.

**Fall term: From the Ancient world through the Medieval period.
Winter term: From the Renaissance through the revolutions of 1848.
Spring term: From the Industrial Revolution to the present.

3. We obtain high school deciles for all students involved. This was done, but no use was finally made of this data because we concluded, on the basis of our experience with the students, that the high school deciles in our area were not too reliable for statistical purposes. We draw students from several very large high schools, and from a number of very small high schools. Our experience indicates that a decile 9 (for example) from a small school is usually not as good as a decile 5 from the large schools.
4. We make some check of the interests or values of the students. This was done. We used the Allport, Vernon, Lindzey "Studey of Values."
5. We use a personality test. This was done. We used the Edwards Personal Preference Schedule.
6. We get a measure of learning motivation, and the McClelland test was suggested. This was done.

B. In terms of general procedure, it was recommended that:
1. We use alternate forms of the same tests for the beginning and end achievement testing. This was done. Tables 1 and 2 indicate the test form used along with each test score. The complete list of tests has already been given.
2. We try to keep our proportions of men and women balanced. We tried to do this, but found it impossible. We had to take students as they came, without regard to sex, in order to have a sufficient number in the experiment.
3. In checking our test data, we check not only the differences between the Block and Control groups, but also the starting and ending differences within each group. Since we treated our data with the covariance analysis, this comparison is included.
4. We present the means, the standard deviations, the standard error of the means, the standard error of the difference between the means and the T-test on our achievement test data by Dr. Heist. Dr. Carter felt that it would be more adviseable to use the covariance analysis. We finally decided to use the covariance analysis, although it entailed considerably more work.
5. We handle our problem as a problem in policy research: i.e., it being more advantageous administratively because of time and money saved to use the Block method of teaching, can we justify this procedure by showing that nothing is lost educationally? This is the form in which we approached our problem. The use of this form made unnecessary any concern with attempts to measure the extent of integration of subject matter, or of student attitudes, or of educational implications beyond specific achievement. Since these are matters of educational research, they are not consistent with the policy problem as phrased above. We had planned to go into these questions as interesting sidelights, but found that our resources of time, money and personnel were inadequate for the task. Hence this line of exploration was abandoned as not central to the present design of our problem.

All entering freshmen completed the questionnaire (Appendix D). On the basis of their answers, we first winnowed out all students who would not be suitable either for the Block or the Control groups. This included all transfers, all who were not planning to attend the entire year, and all students who did not intend to major in either General Studies, Secondary Education or Elementary Education. This left a group of 216 students out of the original 384 who took the questionnaire.

Our next step was to allocate to the Control group automatically all those students who indicated in their questionnaires that they were planning to work, commute, or carry on some activity which would interfere with the rigid scheduling of the Block group. Thos students remaining were automatically placed in the Block group, and handed completed class schedules, with the exception of six students who objected to being in the Block, and who were shifted to Control.

The Control students went through the normal institutional procedure of registering for their classes. Both groups were given the complete battery of beginning of year tests prior to registration. At the end of the year those remaining in school in both groups were brought together for the final battery of achievement tests.

4. Tabular presentation of the data.

The next seventeen pages give a tabular presentation of the data collected by our testing program. Tables 1 to 6 list the complete data on all tests taken by both Block and Control groups for the project.

Tables 7 to 12 summarize the statistical treatment to which the data was submitted.

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TABLE 1

BLOCK GROUP

Name	Scat	HS Decile	Sims	McClelland	English Eff. of Exp.	Reading Comp.	General Culture Lit.	General Culture Fine Art	General Culture Soc. Sci.	English Eff. of Exp.	Reading Comp.	General Lit.	General Fine
Black, William M. Jr.	85B	GED	22	5	58Z	73Z	31B	39B	52B	66T	74T	34A	4
Brauner, Thomas A.	55B	4	16	5	35T	50Z	13A	14A	30A	50Z	47T	16B	21
Brown, George	79B	9	18	1	38Z	65T	17A	25A	42A	50T	57Z	17B	3
Brown, Nancy Carolyn	65B	7	20	1	28T	59Z	11B	24B	35B	58Z	54T	19A	3
Buckley, Judy	72B	10	18	1	43T	53T	18A	24A	41A	71Z	55Z	21B	2
Campbell, Martha	88B	8	16	2	38T	65T	30B	21B	45B	64Z	67Z	21A	3
Campbell, Mary	77A	9	16	3	37T	60T	29A	25A	40A	54Z	64Z	18B	3
Chance, James Ronald	62B	9	24	4	57Z	65Z	17B	30B	32B	54T	63T	23A	3
Chang, Theodora	35A	3	18	2	47T	45Z	19A	16A	22A	58Z	48T	14B	22
Chisum, Margaret Louise	58B	5	22	2	44Z	50Z	17B	23B	25B	44T	52T	16A	20
Clark, Ruth Mary	75B	10	17	6	43T	57T	24A	19A	41A	68Z	66Z	24B	27
Cox, Beverly	79B	10	15	1	40T	64T	17A	32A	36A	71Z	68Z	24B	31
Craig, Mary Sue	55A	10	20	x	50T	54T	16A	19A	31A	54Z	57Z	18B	2
Crawford, Sherry Louise	66A	10	21	9	22T	45Z	11A	15A	29A	45Z	49T	17B	1
Crouse, Sandra K.	35B	5	16	9	18T	48T	15B	18B	22B	49Z	57Z	19A	30
DeHaas, Joyce	75B	9	15	5	58Z	61Z	24A	19A	42A	54T	67T	22B	27
Dufort, William Henry	68B	8	21	5	46Z	64Z	26A	26A	47A	39T	66T	19B	26
Edwards, Carolyn Lee	96A	10	15	1	62Z	76Z	27A	33A	41A	58T	74T	29B	3
Elle, Karen Kay	61B	10	21	9	20T	50T	12A	16A	34A	59Z	52Z	18B	3
Fasel, Phyllis Rae	68A	10	21	1	32T	61T	23A	29A	34A	53Z	68Z	24B	3
Faytinger, Fred	59B	2	17	9	34T	46Z	15A	24A	22A	47Z	46T	21B	19
Flipse, Barbara Jean	48A	4	23	1	41Z	40Z	15B	16B	29B	52T	53T	18A	2
Garrard, Sandra Lee	50B	4	18	9	17T	47T	6A	10A	16A	43Z	48Z	17B	22
Hessig, Robert Leroy	71A	6	20	5	58Z	66Z	17A	18A	33A	62T	70T	28B	36
Hill, Derrell W.	75B	7	24	4	30T	54T	20A	15A	30A	50Z	54Z	17B	26
James, Dennis	55A	5	23	5	28T	53T	13A	20A	26A	50Z	55Z	22B	2
James, Swan	63B	9	17	4	44Z	56Z	22A	22A	35A	62T	67T	25B	21
King, Patricia Lee	52A	8	19	1	30T	53Z	16B	21B	32B	54Z	52T	23A	22
Knudsen, Christine Louise	69B	8	19	6	46T	67T	27A	21A	32A	54Z	61Z	23B	2
Lewis, Dorothy	87A	9	18	3	53Z	60Z	17A	29A	25A	64T	72T	25B	29
Mahar, Franklyn Daniel	72A	10	15	5	40T	61T	21A	31A	44A	57Z	64Z	21B	3
Marumoto, Myrna	69B	10	7	1	33T	52T	23B	28B	25B	48Z	51Z	23A	28

SECTION 1

TABLE 1

SECTION 2

		HS			English		General Culture			English		General Culture		
	Scat	Decile	Sims	McClelland	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.
n N. Jr.	85B	GED	22	5	58Z	73Z	31B	39B	52B	66T	74T	34A	42A	54A
as A.	55B	4	16	5	35T	50Z	13A	14A	30A	50Z	47T	16B	21B	33B
	79B	9	18	1	38Z	65T	17A	25A	42A	50T	57Z	17B	39B	49B
Carolyn	65B	7	20	1	28T	59Z	11B	24B	35B	58Z	54T	19A	35A	41A
	72B	10	18	1	43T	53T	18A	24A	41A	71Z	55Z	21B	26B	41B
tha	88B	8	16	2	38T	65T	30B	21B	45B	64Z	67Z	21A	38A	49A
	77A	9	16	3	37T	60T	29A	25A	40A	54Z	64Z	18B	33B	44B
Ronald	62B	9	24	4	57Z	65Z	17B	30B	32B	54T	63T	23A	35A	38A
ra	35A	3	18	2	47T	45Z	19A	16A	22A	58Z	48T	14B	22B	26B
ret Louise	58B	5	22	2	44Z	50Z	17B	23B	25B	44T	52T	16A	20A	24A
ary	75B	10	17	6	43T	57T	24A	19A	41A	68Z	66Z	24B	27B	42B
	79B	10	15	1	40T	64T	17A	32A	36A	71Z	68Z	24B	31B	37B
e	55A	10	20	x	50T	54T	16A	19A	31A	54Z	57Z	18B	25B	37B
ry Louise	66A	10	21	9	22T	45Z	11A	15A	29A	45Z	49T	17B	16B	30B
K.	35B	5	16	9	18T	48T	15B	18B	22B	49Z	57Z	19A	30A	28A
	75B	9	15	5	58Z	61Z	24A	19A	42A	54T	67T	22B	27B	45B
m Henry	68B	8	21	5	46Z	64Z	26A	26A	47A	39T	66T	19B	26B	47B
n Lee	96A	10	15	1	62Z	76Z	27A	33A	41A	58T	74T	29B	39B	50B
y	61B	10	21	9	20T	50T	12A	16A	34A	59Z	52Z	18B	34B	33B
Rae	68A	10	21	1	32T	61T	23A	29A	34A	53Z	68Z	24B	35B	36B
d	59B	2	17	9	34T	46Z	15A	24A	22A	47Z	46T	21B	19B	30B
a Jean	48A	4	23	1	41Z	40Z	15B	16B	29B	52T	53T	18A	25A	32A
a Lee	50B	4	18	9	17T	47T	6A	10A	16A	43Z	48Z	17B	22B	21B
Leroy	71A	6	20	5	58Z	66Z	17A	18A	33A	62T	70T	28B	36B	47B
W.	75B	7	24	4	30T	54T	20A	15A	30A	50Z	54Z	17B	26B	23B
	55A	5	23	5	28T	53T	13A	20A	26A	50Z	55Z	22B	25B	36B
	63B	9	17	4	44Z	56Z	22A	22A	35A	62T	67T	25B	21B	37B
Lee	52A	8	19	1	30T	53Z	16B	21B	32B	54Z	52T	23A	22A	30A
tine Louise	69B	8	19	6	46T	67T	27A	21A	32A	54Z	61Z	23B	25B	43B
	87A	9	18	3	53Z	60Z	17A	29A	25A	64T	72T	25B	29B	42B
n Daniel	72A	10	15	5	40T	61T	21A	31A	44A	57Z	64Z	21B	35B	47B
a	69B	10	7	1	33T	52T	23B	28B	25B	48Z	51Z	23A	28A	25A

TABLE 1

BLOCK GROUP

Name	Scat	HS Decile	Sims	McClelland	English Eff. of Exp.	English Reading Comp.	Lit.	General Culture Fine Art	General Culture Soc. Sci	English Eff. of Exp.	English Reading Comp.	Lit.	General Culture Fine Art	General Culture Soc. Sci
McCurdy, Maureen	95B	9	16	3	62T	76T	26B	29B	42B	65Z	74Z	26A	40A	39A
McLennan, Norman John	34B	5	21	6	9T	44T	13B	23B	19B	50Z	40Z	26A	22A	24A
Meyer, Janet Thelma	81B	9	17	5	54T	64Z	21A	23A	37A	89Z	64T	20B	32B	45B
Meyers, Deanna Joy	44B	9	17	7	38Z	65Z	20B	27B	36B	51T	66T	31A	29A	35A
Moore, Linda	59A	10	18	5	41T	58T	22A	26A	40A	53Z	57Z	17B	31B	45B
Ogden, Judy Diane	53A	7	13	3	33T	48T	19A	23A	22A	59Z	50Z	20B	24B	29B
Parrott, James Clifford	61A	7	14	1	52Z	48Z	19A	19A	37A	45T	61T	20B	23B	42B
Raaphorst, Mia	60B	7	15	x	22T	53T	20A	32A	29A	48Z	53Z	19B	34B	39B
Ross, Dena Lorene	62A	9	20	5	45T	60Z	20B	28B	41B	69Z	65T	22A	31A	44A
Sconce, Larry	55B	8	21	1	27Z	48Z	18B	20B	26B	46T	59T	18A	33A	40A
Scripter, Laurel	71B	10	11	2	49Z	55Z	16A	31A	20A	50T	64T	20B	34B	45B
Shadburne, Brooke McKay	83A	7	32	1	46T	65T	20B	33B	47B	61Z	64Z	24A	37A	55A
Shaver, Carol Sue	86A	10	22	5	52Z	70Z	27B	29B	35B	65T	73T	27A	30A	37A
Smith, Sidney J.	92A	10	22	9	47T	65T	33B	41B	32B	69Z	75Z	31A	44A	41A
Stamper, Barbara Jean	47B	8	15	5	44T	58Z	15B	16B	33B	56Z	54T	23A	24A	37A
Stothers, Randall Eugene	65B	6	28	5	27T	49T	17B	20B	29B	43Z	48Z	30A	33A	42A
Straus, James Warren	53A	7	13	2	30T	46Z	18B	23B	36B	51Z	51T	17A	26A	40A
Striplin, Thurman Theodore	72A	9	14	1	50T	54Z	18B	19B	34B	63Z	58T	22A	36A	44A
Tangvald, Claire Madeline	73A	10	17	3	42T	64T	24B	29B	26B	65Z	60Z	28A	35A	28A
Taylor, Allen	70A	3	24	x	54T	58T	20A	21A	36A	85Z	59Z	23B	28B	46B
Thrift, Judy Marlene	81A	9	21	1	51T	70Z	27A	34A	33A	61Z	63T	22B	31B	41B
Tobiasson, Loran Jack	71B	9	16	1	48Z	53Z	15A	19A	32A	51T	57T	23B	32B	44B
Tofell, James	56B	8	23	x	44T	49T	17B	19B	35B	53Z	57Z	19A	26A	41A
Travis, Janet	63B	9	x	5	44T	69T	24B	28B	43B	64Z	70Z	26A	34A	48A
Uridel, Tom	74B	4	16	5	35T	59T	21B	36B	40B	64Z	65Z	21A	43A	44A
Walsh, Dean M.	87B	5	12	3	55T	72T	22B	33B	37B	71Z	67Z	39A	29A	49A
Welch, Edna	74A	10	17	5	51T	63T	23A	24A	35A	61Z	64Z	23B	28B	50B
Welch, Priscilla	62A	10	18	6	41Z	51Z	20B	27B	36B	63T	62T	24A	32A	46A
Zundel, Sharon	38A	7	16	2	9T	47T	19B	18B	29B	34Z	45Z	11A	11A	16A

CONTROL GROUP

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TABLE 2

Name	Scat	HS Decile	Sims	McClelland	English Eff. of Exp.	English Reading Comp.	General Culture Lit.	General Culture Fine Art	General Culture Soc. Sci.	English Eff. of Exp.	English Reading Comp.	Lit.	General Cult Fine Art
Albright, Ralph Lawrence	74A	8	33	2	35Z	46Z	16A	18A	21A	50T	54T	16B	24B
Beasly, Roy Thomas	63A	5	20	5	53T	47T	18A	18A	20A	56Z	53Z	22B	24B
Binder, Della	81A	10	12	3	56Z	64Z	26A	20A	25A	66T	68T	20B	28B
Born, Alvin Edmund	61B	4	16	4	12T	47T	12B	20B	29B	50Z	54Z	15A	14A
Brattain, Thomas A.	67B	5	24	1	33Z	60Z	15B	25B	34B	48T	60T	25A	25A
Burns, Bruce	67B	6	14	9	29T	47T	17A	23A	26A	50Z	53Z	11B	27B
Cairo, Eunice Yvonne	53A	7	17	3	33T	52Z	13A	18A	29A	44Z	45T	17B	23B
Cantwell, Steve Ann	59A	9	15	x	44T	56Z	8B	16B	29B	63Z	60T	18A	21A
Clark, Janet	60A	5	12	1	24T	48T	19B	16B	27B	48Z	54Z	24A	26A
Clayton, Arthur L.	72A	5	20	1	36T	55T	13B	16B	38B	62Z	56Z	18A	26A
Cook, Lou Ellen	44B	6	33	1	37Z	45Z	12A	20A	16A	47T	46T	18B	24B
Cooper, Nylia	68A	9	18	3	61Z	60Z	17A	28A	34A	61T	65T	19B	24B
Cote, Antoinette	47A	9	22	1	22T	46T	16A	10A	24A	41Z	46Z	14B	23B
Crabill, Linda	54A	8	18	2	50T	48Z	10A	21A	12A	56Z	44T	15B	17B
Cronin, Gene	51A	4	11	x	24Z	34Z	12A	16A	23A	33T	40T	11B	26B
Dixon, Mike	73B	2	19	5	24T	58T	19A	24A	40A	61Z	65Z	24B	29B
Eastwood, Gale	62B	4	--	1	40Z	52Z	12B	19B	34B	49T	50T	14A	19A
Elliott, David Charles	58B	7	22	9	18T	44T	9A	20A	25A	48Z	51Z	21B	25B
Erwin, Valerie	58B	7	18	9	38Z	48Z	19A	13A	30A	46T	51T	13B	19B
Evans, Don L.	72B	6	21	5	44T	59Z	18A	22A	22A	50Z	54T	28B	24B
Fader, Judy	62B	10	11	x	49Z	55Z	24A	27A	34A	54T	50T	26B	27B
Fields, Ron	67A	6	20	2	53Z	56Z	24A	19A	43A	57T	63T	8B	26B
Finchum, Sharlene Ren	57A	7	18	x	27Z	46Z	14B	22B	23B	36T	41T	15A	16A
Forbes, Leon Mike	79B	C	23	1	61T	58Z	18B	25B	29B	68Z	57T	15A	25A
Gandee, James R.	63B	GED	14	1	20T	53T	13A	17A	23A	57Z	57Z	23B	22B
Goff, Virgil, Leslie	56B	6	20	1	46T	49T	21A	19A	31A	57Z	50Z	20B	17B
Goss, Judy	83B	7	24	1	39T	56T	22A	23A	38A	61Z	50Z	19B	24B
Hahn, Penelope	53B	5	15	2	13T	48T	14B	17B	20B	54Z	50Z	20A	17A
Hall, Lawrence Jonathan	69A	5	14	1	39Z	60Z	22A	28A	36A	49T	63T	22B	34B
Hanson, Julie Corine	53A	8	12	7	45T	60T	23B	29B	33B	58Z	59Z	27A	30A
Hamson, Shirley	44B	7	21	9	31Z	44Z	19A	20A	25A	48T	45T	16B	16B
Harper, William Paul	83A	8	19	3	38T	68T	19A	27A	32A	57Z	63Z	29B	27B

TABLE 2

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				English		General Culture			English			General Culture	
Scat	HS Decile	Sims	cClelland	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.
74A	8	33	2	35Z	46Z	16A	18A	21A	50T	54T	16B	24B	28B
63A	5	20	5	53T	47T	18A	18A	20A	56Z	53Z	22B	24B	31B
81A	10	12	3	56Z	64Z	26A	20A	25A	66T	68T	20B	28B	34B
61B	4	16	4	12T	47T	12B	20B	29B	50Z	54Z	15A	14A	39A
67B	5	24	1	33Z	60Z	15B	25B	34B	48T	60T	25A	25A	46A
67B	6	14	9	29T	47T	17A	23A	26A	50Z	53Z	11B	27B	40B
53A	7	17	3	33T	52Z	13A	18A	29A	44Z	45T	17B	23B	30B
59A	9	15	x	44T	56Z	8B	16B	29B	63Z	60T	18A	21A	40A
60A	5	12	1	24T	48T	19B	16B	27B	48Z	54Z	24A	26A	34A
72A	5	20	1	36T	55T	13B	16B	38B	62Z	56Z	18A	26A	35A
44B	6	33	1	37Z	45Z	12A	20A	16A	47T	46T	18B	24B	25B
68A	9	18	3	61Z	60Z	17A	28A	34A	61T	65T	19B	24B	42B
47A	9	22	1	22T	46T	16A	10A	24A	41Z	46Z	14B	23B	25B
54A	8	18	2	50T	48Z	10A	21A	12A	56Z	44T	15B	17B	23B
51A	4	11	x	24Z	34Z	12A	16A	23A	33T	40T	11B	26B	27B
73B	2	19	5	24T	58T	19A	24A	40A	61Z	65Z	24B	29B	46B
62B	4	--	1	40Z	52Z	12B	19B	34B	49T	50T	14A	19A	36A
58B	7	22	9	18T	44T	9A	20A	25A	48Z	51Z	21B	25B	35B
58B	7	18	9	38Z	48Z	19A	13A	30A	46T	51T	13B	19B	22B
72B	6	21	5	44T	59Z	18A	22A	22A	50Z	54T	28B	24B	30B
62B	10	11	x	49Z	55Z	24A	27A	34A	54T	50T	26B	27B	36B
67A	6	20	2	53Z	56Z	24A	19A	43A	57T	63T	8B	26B	45B
57A	7	18	x	27Z	46Z	14B	22B	23B	36T	41T	15A	16A	26A
79B	C	23	1	61T	58Z	18B	25B	29B	68Z	57T	15A	25A	36A
63B	GED	14	1	20T	53T	13A	17A	23A	57Z	57Z	23B	22B	34B
56B	6	20	1	46T	49T	21A	19A	31A	57Z	50Z	20B	17B	36B
83B	7	24	1	39T	56T	22A	23A	38A	61Z	50Z	19B	24B	41B
53B	5	15	2	13T	48T	14B	17B	20B	54Z	50Z	20A	17A	27A
69A	5	14	1	39Z	60Z	22A	28A	36A	49T	63T	22B	34B	39B
53A	8	12	7	45T	60T	23B	29B	33B	58Z	59Z	27A	30A	32A
44B	7	21	9	31Z	44Z	19A	20A	25A	48T	45T	16B	16B	27B
83A	8	19	3	38T	68T	19A	27A	32A	57Z	63Z	29B	27B	41B

CONTROLLED GROUP

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TABLE 2

		HS			English		General Culture			English		General Culture		
Name	Scat	Decile	Sims	McClelland	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	So
Hess, Gary	62A	4	17	2	33Z	46Z	21A	19A	29A	50T	55T	14B	14B	
Humphrey, Walter	10A	9	21	1	47Z	64Z	22A	23A	42A	43T	67T	25B	25B	
Hussey, Carmelita M.	71A	8	13	5	39T	56T	14A	13A	20A	65Z	57Z	17B	27B	
Ice, Dorothy Marie	53B	3	24	x	38Z	47Z	14A	13A	30A	39T	50T	13B	19B	
Isham, Joan Lee	72B	8	19	1	32T	52T	12A	22A	27A	52Z	61Z	13B	23B	
Jackson, John A.	63A	6	16	1	25T	54T	22A	18A	30A	53Z	57Z	21B	25B	
Jackson, Peggy	47B	4	21	2	23Z	50Z	20A	20A	24A	46T	49T	23B	27B	
Joanis, Janet Lee	79B	9	21	1	58T	69T	21B	23B	31B	68Z	65Z	24A	30A	
Jones, Jackson	50A	5	14	3	16T	48T	10B	13B	29B	50Z	49Z	16A	25A	
Kazes, Emanuel	64A	9	9	9	47T	63Z	23B	29B	38B	58Z	57T	23A	39A	
Kersten, Thomas	52B	2	20	6	30Z	54Z	12A	26A	32A	45T	48T	16B	16B	
King, James	80B	8	14	5	46Z	61Z	17B	26B	37B	52T	59T	26A	34A	
Kopacz, Jack	59A	2	11	3	13T	47T	18A	18A	30A	41Z	48Z	26B	20B	
Lininger, Carol	55B	9	22	5	34T	51T	22B	23B	33B	68Z	57Z	22A	19A	
Long, Bruce R.	76B	3	42	1	29T	58Z	14B	21B	15B	63Z	50T	23A	25A	
McBeth, Alan J.	72A	3	15	5	56Z	61Z	19A	24A	35A	55T	69T	20B	38B	
McCabe, Patrick H.	60B	10	14	1	59T	78T	27A	35A	43A	71Z	76Z	29B	35B	
McKeown, Carol	51A	4	19	5	18T	43T	16A	14A	20A	38Z	50Z	12B	27B	
Metz, Kathy	58A	9	22	1	50Z	50Z	14B	13B	29B	55T	53T	22A	22A	
Miller, Ingrid	74A	GED	28	1	54T	57T	21B	31B	40B	57Z	60Z	27A	34A	
Miller, Kenneth Lowell	68B	6	16	5	29T	47T	11B	17B	29B	53Z	54Z	8A	24A	
Monroe, Wesley Gregg	83A	10	11	5	46T	69T	24B	29B	50B	65Z	73Z	27A	32A	
Nelson, Bill	68B	6	16	1	29T	54T	16A	19A	20A	60Z	54Z	21B	23B	
Palmquist, Inger	77A	9	21	1	49T	62Z	20B	23B	41B	51Z	55T	20A	25A	
Quackenbush, Gloria	68A	10	14	5	46T	59T	26B	25B	34B	59Z	59Z	23A	39A	
Reser, Phyllis Jean	95B	10	15	1	47T	82T	24B	38B	49B	76Z	80Z	36A	42A	
Reynolds, Walter Troy	49A	9	11	1	30Z	52Z	17B	17B	27B	48T	54T	22A	20A	
Rinker, Judith	89A	9	13	1	52T	66T	23B	32B	41B	69Z	59Z	28A	29A	
Robinson, Rodney D.	72B	5	19	7	33T	59T	15A	20A	35A	63Z	60Z	27B	20B	
Sack, Carl Robert	43A	2	20	1	22T	46T	11B	20B	24B	36Z	54Z	20A	18A	

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SECTION 2

	HS			English		General Culture			English		General Culture		
Scat	Decile	Sims	McClelland	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.
62A	4	17	2	33Z	46Z	21A	19A	29A	50T	55T	14B	14B	32B
10A	9	21	1	47Z	64Z	22A	23A	42A	43T	67T	25B	25B	44B
71A	8	13	5	39T	56T	14A	13A	20A	65Z	57Z	17B	27B	26B
53B	3	24	x	38Z	47Z	14A	13A	30A	39T	50T	13B	19B	35B
72B	8	19	1	32T	52T	12A	22A	27A	52Z	61Z	13B	23B	24B
63A	6	16	1	25T	54T	22A	18A	30A	53Z	57Z	21B	25B	28B
47B	4	21	2	23Z	50Z	20A	20A	24A	46T	49T	23B	27B	34B
79B	9	21	1	58T	69T	21B	23B	31B	68Z	65Z	24A	30A	43A
50A	5	14	3	16T	48T	10B	13B	29B	50Z	49Z	16A	25A	27A
64A	9	9	9	47T	63Z	23B	29B	38B	58Z	57T	23A	39A	42A
52B	2	20	6	30Z	54Z	12A	26A	32A	45T	48T	16B	16B	34B
80B	8	14	5	46Z	61Z	17B	26B	37B	52T	59T	26A	34A	42A
59A	2	11	3	13T	47T	18A	18A	30A	41Z	48Z	26B	20B	29B
55B	9	22	5	34T	51T	22B	23B	33B	68Z	57Z	22A	19A	39A
76B	3	42	1	29T	58Z	14B	21B	15B	63Z	50T	23A	25A	34A
72A	3	15	5	56Z	61Z	19A	24A	35A	55T	69T	20B	38B	42B
60B	10	14	1	59T	78T	27A	35A	43A	71Z	76Z	29B	35B	46B
51A	4	19	5	18T	43T	16A	14A	20A	38Z	50Z	12B	27B	24B
58A	9	22	1	50Z	50Z	14B	13B	29B	55T	53T	22A	22A	35A
74A	GED	28	1	54T	57T	21B	31B	40B	57Z	60Z	27A	34A	46A
68B	6	16	5	29T	47T	11B	17B	29B	53Z	54Z	8A	24A	35A
83A	10	11	5	46T	69T	24B	29B	50B	65Z	73Z	27A	32A	50A
68B	6	16	1	29T	54T	16A	19A	20A	60Z	54Z	21B	23B	42B
77A	9	21	1	49T	62Z	20B	23B	41B	51Z	55T	20A	25A	35A
68A	10	14	5	46T	59T	26B	25B	34B	59Z	59Z	23A	39A	38A
95B	10	15	1	47T	82T	24B	38B	49B	76Z	80Z	36A	42A	51A
49A	9	11	1	30Z	52Z	17B	17B	27B	48T	54T	22A	20A	27A
89A	9	13	1	52T	66T	23B	32B	41B	69Z	59Z	28A	29A	43A
72B	5	19	7	33T	59T	15A	20A	35A	63Z	60Z	27B	20B	41B
43A	2	20	1	22T	46T	11B	20B	24B	36Z	54Z	20A	18A	24A

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CONTROLLED GROUP

					English		General Culture			English		General Culture		
Name	Scat	HS Decile	Sims	McClelland	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sci.	Eff. of Exp.	Reading Comp.	Lit.	Fine Art	Soc. Sc
Sackett, Richard C.	42B	6	11	x	20T	42Z	9A	21A	22A	38Z	37T	16B	22B	23B
Shearer, Faye	61B	10	14	4	29T	55T	19B	22B	35B	59Z	52Z	19A	29A	37A
Shoaf, George	42B	6	6	x	24T	51T	13A	14A	20A	47Z	44Z	20B	16B	23B
Simpson, Jeannie E.	48A	8	24	5	36T	50T	15A	24A	15A	57Z	47Z	18B	26B	29B
South, Alfred Eugene	56A	4	16	1	23T	43T	8A	19A	23A	48Z	50Z	20B	17B	29B
Speers, Lova M.	88A	9	30	8	36T	59T	28A	24A	34A	89Z	65Z	28B	29B	36B
Strieby, Rodney	75B	6	14	5	46Z	59Z	16A	20A	35A	58T	64T	20B	29B	48B
Susee, Edward John	99A	9	21	5	54Z	68Z	23B	22B	50B	70T	61T	23A	34A	49A
Tallis, Terrence Norman	64B	10	19	5	40T	54T	11A	18A	35A	51Z	50Z	22B	22B	30B
Travis, Mike	84A	7	23	7	40T	67T	19A	26A	40A	53Z	50Z	19B	28B	32B
Trippett, Starla Anne	72A	10	17	1	41Z	66Z	25B	26B	39B	51T	72T	6A	35A	42A
Walls, Patricia A.	68B	9	22	5	54T	65Z	23A	34A	42A	89Z	74T	12B	46B	41B
Warren, Linda Caroline	61A	9	25	4	23T	50T	18B	26B	27B	51Z	54Z	23A	25A	33A
Weeks, Mary F.	59B	10	20	5	47Z	47Z	13B	24B	34B	38T	46T	10A	20A	39A
Wright, Linda	94B	10	20	5	60Z	63Z	20A	27A	35A	59T	70T	23B	22B	45B
Yates, Doris J.	70B	4	24	5	33T	63T	16B	29B	45B	57Z	61Z	31A	34A	45A
Young, Larry	53A	5	19	1	34T	47Z	10A	18A	29A	53Z	44T	15B	23B	34B
Zamrzla, Laura	97B	9	13	6	50T	62T	23B	31B	41B	59Z	68Z	31A	33A	44A

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TABLE 3

ALLPORT

Block Group

Name	Theoretical	Economic	Aesthetic	Social	Political	Religious
Black, William M. Jr.	45	25	59	44	30	37
Brauner, Thomas A.	31	50	30	40	41	48
Brown, George	34	36	37	44	40	49
Brown, Nancy Carolyn	42	36	45	35	41	41
Buckley, Judy	36	48	38	38	43	37
Campbell, Martha	39	34	40	50	28	49
Campbell, Mary	38	49	29	32	39	53
Chance, James Ronald	50	46	29	31	44	40
Chang, Theodora	35	38	43	45	43	36
Chisum, Margaret Louise	32	46	36	34	39	53
Clark, Ruth Mary	27	37	40	46	32	58
Cox, Beverly	33	38	47	40	33	49
Craig, Mary Sue	42	39	33	42	42	42
Crawford, Sherry Louise	42	28	33	40	42	54
Crouse, Sandra K.	33	30	42	29	47	59
DeHaas, Joyce	38	31	47	41	30	53
Dufort, William Henry	34	32	33	46	49	46
Edwards, Carolyn Lee	31	34	62	31	36	46
Elle, Karen Kay	39	39	35	40	33	54
Fasel, Phyllis Rae	35	37	39	35	42	52
Faytinger, Fred	47	47	42	20	52	32
Flipse, Barbara Jean	37	34	34	44	39	52
Garrard, Sandra Lee	35	41	30	48	35	51
Hessig, Robert Leroy	51	49	42	29	36	33
Hill, Dewrell W.	54	38	23	34	43	48
James, Dennis	49	45	35	25	41	45
James, Swan	37	31	43	37	41	51
King, Patricia Lee	35	49	25	46	40	45
Knudsen, Christine Louise	41	29	51	33	43	43
Lewis, Dorothy	30	34	35	39	43	59
Mahar, Franklyn Daniel	37	39	37	31	48	48
Marumoto, Myrna	42	32	35	51	41	39
McCurdy, Maureen	41	34	41	40	25	59
McLennan, Norman John	37	48	28	42	38	47
Meyer, Janet Thelma	26	38	35	41	46	54
Meyers, Deanna Joy	36	34	58	30	36	46
Moore, Linda	38	38	41	33	41	49
Ogden, Judy Diane	40	53	37	39	40	31
Parrott, James Clifford	42	35	28	47	35	53
Raaphorst, Mia	35	36	40	35	36	58
Ross, Dess Lorene	32	40	45	48	32	43
Sconce, Larry	43	48	29	31	39	50
Scripter, Laurel	36	39	34	41	29	61
Shadburne, Brooke McKay	29	34	40	37	46	54
Shaver, Carol Sue	34	28	42	43	44	49
Smith, Sidney J.	49	30	57	22	31	51
Stamper, Barbara Jean	42	24	37	45	35	57
Stothers, Randall Eugene	46	40	38	24	44	48
Straus, James Warren	40	24	39	38	43	56
Striplin, Thruman Theodore	44	31	37	40	39	49
Tangvald, Claire Madeline	31	29	42	42	40	56
Taylor, Allan	43	34	37	38	35	53
Thrift, Judy Marlene	34	29	48	34	40	55
Tobiasson, Loran Jack	39	40	35	39	36	51
Tofell, James	47	44	44	32	49	24
Travis, Janet	37	31	44	32	46	50
Uridel, Tom	43	25	64	41	24	43
Walsh, Dean M.	45	51	35	30	52	27
Welch, Edna	36	42	44	37	38	43
Welch, Priscilla	40	39	28	44	38	51
Welch, Priscilla	40	39	28	44	38	51
Zundel, Sharon	38	51	40	30	37	44

Controlled Group TABLE 4 15 ALLPORT

Name	Theoretical	Economic	Aesthetic	Social	Political	Religious
Albright, Ralph Lawrence	42	42	46	29	33	48
Beasly, Roy Thomas	53	54	32	30	42	29
Binder, Della	53	39	35	34	36	43
Born, Alvin Edmund	52	46	28	32	41	41
Brattain, Thomas A.	45	51	31	35	47	31
Burns, Bruce	46	54	29	38	31	42
Cairo, Eunice Yvonne	46	42	31	32	38	51
Cantwell, Steve Ann	33	42	46	31	47	41
Clark, Janet	39	42	38	31	48	42
Clayton, Arthur L.	41	56	30	27	45	41
Cook. Lou Ellen	42	44	32	47	36	39
Cooper, Nylia	36	32	35	42	43	52
Cote, Antoinette	40	45	27	29	54	45
Crabill, Linda	36	40	38	37	38	51
Cronin, Gene	48	32	38	39	40	43
Dixon, Mike	36	57	46	27	49	25
Eastwood, Gale	45	32	37	33	48	46
Elliott, David Charles	33	50	20	42	56	39
Erwin, Valaria	35	42	33	46	40	44
Evans, Don L.	48	41	44	35	43	29
Fader, Judy	41	40	39	47	37	36
Fields, Ron	45	42	29	36	37	51
Finchum, Sharlene Ren	43	38	46	31	46	36
Forbes, Leon Mike	46	41	39	26	42	46
Gandee, James R.	47	45	36	34	48	30
Goff, Virgil Leslie	37	47	35	29	61	31
Goss, Judy	50	41	37	31	37	44
Hahn, Penelope	42	44	35	40	31	48
Hall, Lawrence Jonathan	48	42	29	36	41	44
Hanson, Julie Corine	34	35	47	38	35	51
Hanson, Shirley	42	40	25	48	42	43
Harper, William Paul	47	40	24	32	42	55
Hess, Gary	51	35	30	30	46	48
Humphrey, Walter	66	43	50	33	38	10
Hussey, Carmelita M.	37	36	35	34	34	64
Ice, Dorothy Marie	32	38	37	47	37	49
Isham, Joan Lee	50	30	33	41	46	40
Jackson, John A.	40	50	35	33	41	41
Jackson, Peggy	35	34	40	43	32	56
Joanis, Janet Lee	33	31	27	52	46	51
Jones, Jackson	48	52	30	34	36	40
Kases, Emanuel	40	43	38	38	40	41
Kersten, Thomas	38	37	41	27	42	55
King, James	55	31	28	44	39	43
Kopacz, Jack	41	51	27	35	45	41
Lininger, Carol	42	40	40	40	37	41
Long, Bruce R.	52	23	47	44	34	40
McBeth, Alan J.	43	50	28	31	44	44
McCabe, Patrick H.	49	39	35	29	38	50
McKeown, Carol	44	40	31	41	42	42
Metz, Kathy	37	42	29	48	33	51

TABLE 4

ALLPORT

Controlled Group

Name	Theoretical	Economic	Aesthetic	Social	Political	Religious
Miller, Ingrid	51	43	34	26	42	44
Miller, Kenneth Lowell	48	45	33	26	46	42
Monroe, Wesley Gregg	33	36	34	38	44	55
Nelson, Bill	42	47	25	37	46	43
Palmquist, Inger	43	21	30	48	43	55
Quackenbush, Gloria	38	31	36	46	34	55
Reser, Phyllis Jean	31	42	24	43	52	48
Reynolds, Walter Troy	49	38	27	36	41	49
Rinker, Judith	35	33	35	50	27	60
Robinson, Rodney D.	37½	54	30	30	55½	33
Sack, Carl Robert	42	34	32	40	37	55
Sackett, Richard C.	39	38	48	34	38	43
Shearer, Faye	31	39	43	35	37	55
Shoaf, George	34	40	35	41	35	38
Simpson, Jeannie E.	28	37	44	39	46	46
South, Alfred Eugene	43	42	31	36	52	36
Speers, Lova M.	40	38	59	25	36	42
Strieby, Rodney	53	43	29	35	36	44
Susee, Edward John	47	38	25	38	45	47
Tallis, Terrence Norman	66	36	35	26	51	26
Travis, Mike	47	47	24	33	55	34
Trippett, Starla Anne	33	28	46	46	33	54
Walls, Patricia A.	30	44	38	45	28	55
Warren, Linda Caroline	26	47	32	32	52	51
Weeks, Mary F.	48	43	30	45	28	46
Wright, Linda	41	46	39	36	36	42
Yates, Doris J.	42	35	51	42	41	29
Young, Larry	38	54	30	24	53	41
Zamrzla, Laura	54	51	38	37	41	19

TABLE 5   17 EDWARDS

Block Group   See below for number meanings

Name	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Black, William M. Jr.	16	10	5	10	17	12	20	14	13	19	18	16	20	8	12	10
Brauner, Thomas A.	8	15	18	16	9	19	12	12	20	18	17	9	18	10	9	14
Brown, George	8	10	8	13	16	21	12	12	13	16	11	18	17	18	17	11
Brown, Nancy Carolyn	11	8	6	13	16	17	13	14	9	19	10	26	19	12	17	10
Buckley, Judy	16	10	9	14	12	13	14	11	11	19	10	19	14	13	8	8
Campbell, Martha	13	11	7	17	13	18	23	16	13	13	15	19	6	14	8	12
Campbell, Mary	11	16	13	17	12	10	20	7	16	14	9	25	19	9	12	11
Chance, James Ronald	19	12	17	15	21	13	11	14	7	9	6	16	14	26	10	9
Chang, Theodora	7	16	8	14	9	21	11	16	10	25	28	20	17	1	8	11
Chisum, Margaret Louise	9	14	12	15	21	25	13	8	10	15	19	21	4	14	10	12
Clark, Ruth Mary	9	19	11	13	8	18	17	13	10	21	14	15	17	11	13	11
Cox, Beverly	13	12	4	11	10	15	21	16	16	24	20	18	9	12	8	13
Craig, Mary Sue	13	12	17	11	12	16	23	20	7	16	17	10	14	16	6	12
Crawford, Sharry Louise	14	14	9	15	16	18	19	15	16	14	13	14	13	13	7	10
Crouse, Sandra K.	14	19	20	12	8	10	23	11	12	20	13	16	21	1	10	12
Dehaas, Joyce	11	13	4	18	12	18	17	13	10	18	11	22	8	21	15	12
Dufort, William Henry	13	15	19	15	13	14	10	9	13	19	17	11	17	11	14	13
Edwards, Carolyn Lee	15	9	4	15	16	21	16	12	13	16	18	19	5	26	5	11
Elle, Karen Kay	13	17	13	12	6	26	16	19	16	16	10	21	14	2	8	14
Fasel, Phyllis Rae	8	15	8	14	8	15	20	14	14	20	19	21	15	16	3	10
Faytinger, Fred	17	12	12	17	20	16	10	15	16	9	11	15	6	21	13	7
Flipse, Barbara Jean	13	7	11	17	14	18	21	11	14	17	19	24	19	2	3	10
Garrard, Sandra Lee	9	19	17	15	7	20	18	11	12	21	18	11	22	0	8	12
Hessig, Robert Leroy	15	9	13	11	17	5	13	13	9	16	9	17	19	21	21	15
Hill, Derrell W.	19	7	6	19	20	18	5	6	17	17	18	5	17	18	17	12
James,Dennis	13	9	2	19	21	12	13	13	14	11	13	21	12	16	20	12
James, Swan	17	12	17	13	8	15	18	9	13	10	8	25	16	15	13	12
King, Patricia Lee	12	17	8	12	7	22	14	14	14	25	12	16	12	12	13	8
Knudsen, Christine Louise	11	10	12	16	16	14	14	12	16	16	13	15	12	19	16	9
Lewis, Dorothy	19	14	16	13	4	19	16	19	13	18	20	6	13	15	4	12
Mahar, Franklyn Daniel	16	20	13	16	11	15	10	20	6	17	15	19	15	3	14	14
Marumoto, Myrna	16	10	6	15	2	14	23	12	13	22	23	13	11	21	9	13
McCurdy, Maureen	14	11	11	13	8	19	26	3	12	21	18	24	16	6	8	13
McLennan, Norman John	21	13	13	15	6	18	12	17	20	8	12	22	13	11	11	9
Meyer, Janet Thelma	14	13	14	19	3	17	14	11	17	16	11	22	14	18	6	14
Meyers, Deanna Joy	11	11	7	10	9	18	22	18	24	9	15	21	8	13	14	11
Moore, Linda	11	13	4	19	13	16	21	9	14	15	10	26	14	20	5	12
Ogden, Judy Diane	9	12	9	22	10	18	16	5	14	18	10	21	18	19	9	13
Parrott, James Clifford	18	12	9	11	8	19	15	19	11	19	25	14	6	12	11	11
Raaphorst, Mia	11	10	14	16	8	14	17	19	15	18	13	9	20	14	12	11
Ross, Dena Lorene	10	18	11	15	14	12	22	6	13	21	11	22	11	22	3	10
Sconce, Larry	16	15	14	17	8	16	21	13	15	15	14	13	10	13	10	8
Scripter, Laurel	17	8	6	15	9	24	16	21	14	23	25	8	10	7	7	9
Shadburne, Brooke McKay	24	14	8	14	19	10	11	11	18	13	9	17	17	12	12	4
Shaver, Carol Sue	13	9	12	17	22	11	11	10	19	5	10	21	17	17	16	13
Smith, Sidney J.	18	12	14	21	19	15	22	10	8	7	10	16	17	12	9	13
Stamper, Barbara Jean	9	8	9	11	11	17	21	20	11	27	21	12	11	16	6	10
Stothers, Randall Eugene	17	12	10	14	10	17	8	11	9	12	14	22	16	26	11	11
Straus, James Warren	21	11	12	11	10	23	18	9	5	19	24	16	20	5	6	11
Striplin, Thurman Theodore	16	10	18	12	11	11	23	6	15	12	15	12	17	14	18	11
Tangvald, Claire Madeline	6	15	14	15	12	19	18	13	8	24	15	15	18	14	4	13
Taylor, Allan	17	11	16	19	16	19	16	6	15	12	7	27	3	13	12	13
Thrift, Judy Marlene	19	10	15	16	12	15	25	4	7	18	15	12	13	25	6	11
Tobiasson, Loran Jack	20	18	12	17	17	19	12	14	8	16	13	8	16	8	10	12
Tofell, James	13	10	16	9	19	13	15	14	15	13	15	16	17	10	17	5
Travis, Janet	14	12	[illegible]	6	13	20	17	16	7	12	6	18	14	18	12	14
Uridel, Tom	17	11	6	1	14	17	28	2	15	21	14	17	13	11	13	13
Walsh, Dean M.	16	6	11	16	17	12	23	9	18	7	12	20	15	13	14	9
Welch, Edna	23	8	17	17	17	16	10	8	15	15	13	14	22	5	10	13
Welch, Priscilla	9	12	6	14	6	21	22	11	17	24	21	15	8	19	3	8
Zundel, Sharon	17	14	10	20	13	14	14	12	17	14	17	20	15	6	6	7

SECTION 1

1. Achievement   6. Affiliation   11. Nurturance
2. Deference   7. Intraception   12. Change

Campbell, Mary	11	16	13	17	12	10	20	7	16	14	9	25	19	9	12	11
Chance, James Ronald	19	12	17	13	21	13	11	14	7	9	6	16	14	26	10	9
Chang, Theodora	7	16	8	14	9	21	11	16	10	25	28	20	17	1	8	11
Chisum, Margaret Louise	9	14	12	15	21	25	13	8	10	15	19	21	4	14	10	12
Clark, Ruth Mary	9	19	11	13	8	18	17	13	10	21	14	15	17	11	13	11
Cox, Beverly	13	12	4	11	10	15	21	16	16	24	20	18	9	12	8	13
Craig, Mary Sue	13	12	17	11	12	16	23	20	7	16	17	10	14	16	6	12
Crawford, Sherry Louise	14	14	9	15	16	18	19	15	16	14	13	14	13	13	7	10
Crouse, Sandra K.	14	19	20	12	8	10	23	11	12	20	13	16	21	1	10	12
Dehaas, Joyce	11	13	4	18	12	18	17	13	10	18	11	22	8	21	15	12
Dufort, William Henry	13	15	19	15	13	14	10	9	13	19	17	11	17	11	14	13
Edwards, Carolyn Lee	15	9	4	15	16	21	16	12	13	16	18	19	5	26	5	11
Elle, Karen Kay	13	17	13	12	6	26	16	19	16	16	10	21	14	2	8	14
Fasel, Phyllis Rae	8	15	8	14	8	15	20	14	14	20	19	21	15	16	3	10
Faytinger, Fred	17	12	12	17	20	16	10	15	16	9	11	15	6	21	13	7
Flipse, Barbara Jean	13	7	11	17	14	18	21	11	14	17	19	24	19	2	3	10
Garrard, Sandra Lee	9	19	17	15	7	20	18	11	12	21	18	11	22	0	8	12
Hessig, Robert Leroy	15	9	13	11	17	5	13	13	9	16	9	17	19	21	21	15
Hill, Derrell W.	19	7	6	19	20	18	5	6	17	17	18	5	17	18	17	12
James, Dennis	13	9	2	19	21	12	13	13	14	11	13	21	12	16	20	12
James, Swan	17	12	17	13	8	15	18	9	13	10	8	25	16	15	13	12
King, Patricia Lee	12	17	8	12	7	22	14	14	14	25	12	16	12	12	13	8
Knudsen, Christine Louise	11	10	12	16	16	14	14	12	16	16	13	15	12	19	16	9
Lewis, Dorothy	19	14	16	13	4	19	16	19	13	18	20	6	13	15	4	12
Mahar, Franklyn Daniel	16	20	13	16	11	15	10	20	6	17	15	19	15	3	14	14
Marumoto, Myrna	16	10	6	15	2	14	23	12	13	22	23	13	11	21	9	13
McCurdy, Maureen	14	11	11	13	8	19	26	3	12	21	18	24	16	6	8	13
McLennan, Norman John	21	13	13	15	6	18	12	17	20	8	12	22	13	11	11	9
Meyer, Janet Thelma	14	13	14	19	3	17	14	11	17	16	11	22	14	18	6	14
Meyers, Deanna Joy	11	11	7	10	9	18	22	18	24	9	15	21	8	13	14	11
Moore, Linda	11	13	4	19	13	16	21	9	14	15	10	26	14	20	5	12
Ogden, Judy Diane	9	12	9	22	10	18	16	5	14	18	10	21	18	19	9	13
Parrott, James Clifford	18	12	9	11	8	19	15	19	11	19	25	14	6	12	11	11
Raaphorst, Mia	11	10	14	16	8	14	17	19	15	18	13	9	20	14	12	11
Ross, Dena Lorene	10	18	11	15	14	12	22	6	13	21	11	22	11	22	3	10
Sconce, Larry	16	15	14	17	8	16	21	13	15	15	14	13	10	13	10	8
Scripter, Laurel	17	8	6	15	9	24	16	21	14	23	25	8	10	7	7	9
Shadburne, Brooke McKay	24	14	8	14	19	10	11	11	18	13	9	17	17	12	12	4
Shaver, Carol Sue	13	9	12	17	22	11	11	10	19	5	10	21	17	17	16	13
Smith, Sidney J.	18	12	14	21	19	15	22	10	8	7	10	16	17	12	9	13
Stamper, Barbara Jean	9	8	9	11	11	17	21	20	11	27	21	12	11	16	6	10
Stothers, Randall Eugene	17	12	10	14	10	17	8	11	9	12	14	22	16	26	11	11
Straus, James Warren	21	11	12	11	10	23	18	9	5	19	24	16	20	5	6	11
Striplin, Thurman Theodore	16	10	18	12	11	11	23	6	15	12	15	12	17	14	18	11
Tangvald, Claire Madeline	6	15	14	15	12	19	18	13	8	24	15	15	18	14	4	13
Taylor, Allan	17	11	16	19	16	19	16	6	15	12	7	27	3	13	12	13
Thrift, Judy Marlene	19	10	15	16	12	15	25	4	7	18	15	12	13	25	6	11
Tobiasson, Loran Jack	20	18	12	17	17	19	12	14	8	16	13	8	16	8	10	12
Tofell, James	13	10	16	9	19	13	15	14	15	13	15	16	17	10	17	5
Travis, Janet	14	12	15	16	13	20	17	16	7	12	6	18	14	18	12	14
Uridel, Tom	17	11	6	11	14	17	28	2	15	21	14	17	13	11	13	13
Walsh, Dean M.	16	6	11	16	17	12	23	9	18	7	12	20	15	13	14	9
Welch, Edna	23	8	17	17	17	16	10	8	15	15	13	14	22	5	10	13
Welch, Priscilla	9	12	6	14	6	21	22	11	17	24	21	15	8	19	5	8
Zundel, Sharon	17	14	10	20	13	14	14	12	17	14	17	20	15	6	6	7

1. Achievement
2. Deference
3. Order
4. Exhibition
5. Autonomy
6. Affiliation
7. Intraception
8. Succorance
9. Dominance
10. Abasement
11. Nurturance
12. Change
13. Endurance
14. Heterosexuality
15. Aggression
16. Consistency Score

SECTION 2

TABLE 6

Controlled Group

See next page for number meanings

Name	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Albright, Ralph Lawrence	14	16	12	14	6	9	27	11	11	17	9	19	24	11	9	14
Beasly, Roy Thomas	11	11	6	19	22	16	11	7	17	14	13	21	8	18	16	10
Binder, Della	13	16	7	11	5	22	21	20	9	17	12	17	18	12	8	13
Born, Alvin Edmund	17	11	14	11	10	15	9	11	18	11	17	16	13	28	8	11
Brattain, Thomas A.	11	15	6	16	13	20	15	8	8	21	18	20	12	17	9	12
Burns, Bruce	18	7	13	17	15	16	15	15	8	14	15	14	18	11	13	11
Cairo, Eunice Yvonne	20	13	18	12	16	7	9	4	18	15	11	17	20	15	15	11
Cantwell, Steve Ann	13	13	8	17	14	19	15	7	15	14	17	26	6	13	9	14
Clark, Janet	19	15	2	19	13	14	14	16	17	13	15	17	9	16	11	14
Clayton, Arthur L.	21	12	4	16	21	9	16	13	16	13	8	9	14	16	20	13
Cook, Lou Ellen	9	15	11	16	16	18	22	3	11	12	16	19	17	12	13	13
Cooper, Nylia	19	15	8	11	13	13	23	14	10	19	6	10	23	10	8	12
Cote, Antoinette	9	14	15	13	13	15	14	15	15	13	14	11	18	14	15	8
Crabill, Linda	7	21	14	11	11	25	15	13	12	20	21	18	8	9	5	8
Cronin, Gene	20	11	10	23	15	12	13	17	18	8	9	17	19	5	13	13
Dixon, Mike	14	13	16	14	12	15	14	12	13	16	14	14	15	13	14	6
Eastwood, Gale	13	11	8	13	13	21	7	9	18	16	9	18	11	21	19	8
Elliott, David Charles	13	13	17	12	18	12	18	9	18	12	15	11	15	13	15	8
Erwin, Valaria	10	13	18	10	17	20	19	10	11	21	10	19	25	1	6	11
Evans, Don L.	11	7	10	17	15	16	13	14	18	14	14	15	11	20	15	9
Fader, Judy	17	21	11	13	14	16	23	12	16	17	11	11	9	15	4	12
Fields, Ron	7	18	11	11	14	15	19	7	18	19	25	12	18	8	8	11
Finchum, Sharlene Ren	12	13	12	17	8	15	18	9	17	21	11	11	13	19	14	9
Forbes, Leon Mike	19	9	7	13	11	11	14	8	20	21	18	18	16	14	12	10
Gandee, James R.	11	16	18	12	13	14	18	13	9	24	12	13	19	7	11	10
Goff, Virgil Leslie	16	18	9	13	19	12	7	12	7	16	10	17	20	18	16	22
Goss, Judy	11	13	19	13	15	19	19	16	5	18	10	18	9	16	9	13
Hahn, Penelope	12	12	9	15	8	22	18	8	15	21	18	20	13	3	16	21
Hall, Lawrence Jonathan	18	11	11	12	13	22	14	14	8	18	25	16	13	8	7	13
Hanson, Julie Corine	12	15	19	9	8	13	20	16	12	19	10	20	6	19	11	8
Hanson, Shirley	16	10	11	17	18	17	18	6	12	20	14	14	17	12	8	11
Harper, William Paul	13	9	1	16	16	23	14	15	21	9	16	8	3	25	19	11
Hess, Gary	21	13	22	7	9	12	21	19	7	15	11	7	21	16	9	12
Humphrey, Walter	20	5	5	17	22	20	10	12	17	7	14	26	13	9	13	12
Hussey, Carmelita M.	18	16	19	12	12	15	13	9	8	11	15	21	9	16	13	12
Ice, Dorothy Marie	7	17	10	12	13	19	18	15	7	22	22	16	10	13	6	12
Isham, Joan Lee	19	13	8	13	9	13	10	10	15	16	15	23	17	15	13	9
Jackson, John A.	17	15	11	20	17	13	17	6	7	14	9	24	16	13	9	11
Jackson, Peggy	14	16	11	11	14	19	20	5	11	16	16	25	15	12	5	8
Joanis, Janet Lee	6	12	12	12	21	17	27	10	8	23	15	11	8	18	11	12
Jones, Jackson	8	13	10	10	17	18	19	14	8	19	16	16	12	21	10	13
Kazes, Emanuel	21	10	5	11	19	9	14	15	17	3	12	18	13	26	17	10
Kersten, Thomas	14	15	12	13	15	16	17	15	22	18	15	6	7	15	9	8
King, James	22	13	6	15	18	9	17	12	15	22	8	14	11	20	8	14
Kopacz, Jack	15	18	7	16	12	18	19	9	11	17	17	21	9	5	16	11
Lininger, Carol	12	17	12	15	15	21	11	8	13	16	19	23	15	8	5	10
Long, Bruce R.	16	20	11	11	11	24	16	8	13	14	24	14	16	8	3	16
McBeth, Alan J.	19	16	11	21	16	10	10	5	16	19	18	14	9	19	7	10
McCabe, Patrick H.	20	12	13	16	16	6	12	12	12	14	10	17	15	25	10	14
McKeown, Carol	18	8	11	12	13	17	11	12	12	18	13	21	18	18	9	8
Metz, Kathy	11	15	16	10	8	14	14	6	16	27	16	13	24	3	15	10

TABLE 6

Controlled Group

See below for number meanings

Name	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Miller, Ingrid	21	17	11	13	10	12	22	6	22	21	11	19	19	1	5	13
Miller, Kenneth Lowell	17	16	18	9	9	14	12	8	23	19	10	14	16	16	9	13
Monroe, Wesley Gregg	15	18	12	13	14	10	20	4	20	17	14	17	17	9	10	11
Nelson, Bill	20	6	9	15	18	14	7	13	11	9	18	16	17	25	12	11
Palmquist, Inger	14	18	10	10	6	17	21	14	7	18	26	13	19	8	9	12
Quackenbush, Gloria	14	13	14	17	9	21	17	14	6	23	19	26	8	6	2	14
Reser, Phyllis Jean	22	7	6	10	19	12	17	16	16	19	5	15	8	21	15	13
Reynolds, Walter Troy	15	10	9	15	11	22	7	11	17	22	22	21	9	14	5	11
Rinker, Judith	14	7	7	18	12	21	15	14	14	16	20	20	14	7	11	13
Robinson, Rodney D.	20	9	5	17	16	7	15	4	18	18	3	18	15	23	22	12
Sack, Carl Robert	16	16	12	9	7	17	18	17	10	25	18	19	9	6	10	12
Sackett, Richard C.	16	16	16	15	10	17	8	9	16	14	15	15	17	11	16	5
Shearer, Faye	13	12	15	18	10	12	12	14	15	24	19	10	18	10	6	9
Shoaf, George	14	9	7	12	16	17	21	12	14	9	14	20	8	22	15	10
Simpson, Jeannie E.	10	15	14	15	10	19	15	11	15	18	13	23	12	12	7	7
South, Alfred Eugene	14	17	18	13	13	13	19	7	11	17	14	16	13	13	13	10
Speers, Lova M.	13	11	11	16	16	11	19	13	9	19	14	20	13	17	7	11
Strieby, Rodney	16	12	15	16	17	20	11	15	6	10	22	19	11	9	11	11
Susee, Edward John	19	12	9	13	10	11	25	17	12	15	12	23	14	8	10	9
Tallis, Terrence Norman	19	13	13	15	12	13	15	8	17	16	12	15	18	20	4	12
Travis, Mike	18	5	7	21	21	12	15	8	27	8	14	15	0	20	19	11
Trippett, Starla Anne	11	6	13	16	11	23	20	13	18	14	21	10	15	8	11	13
Walls, Patricia A.	8	12	13	17	7	22	20	8	16	15	21	17	15	6	13	12
Warren, Linda Caroline	17	6	10	20	15	14	13	7	22	20	5	19	13	14	15	12
Weeks, Mary F.	16	15	11	11	12	22	17	10	25	14	21	14	16	13	2	15
Wright, Linda	14	14	9	15	6	27	17	12	17	13	17	17	18	9	5	13
Yates, Doris J.	18	18	18	18	8	13	21	7	14	7	10	14	20	10	14	14
Young, Larry	16	14	4	13	9	18	11	10	18	18	9	23	18	15	13	12
Zamrala, Laura	15	6	4	23	14	19	20	17	17	6	10	17	9	20	10	10

1. Achievement
2. Deference
3. Order
4. Exhibition
5. Autonomy
6. Affiliation
7. Intraception
8. Succorance
9. Dominance
10. Abasement
11. Nurturance
12. Change
13. Endurance
14. Heterosexuality
15. Aggression
16. Consistency Score

TABLE 7

Means of the Control and Experimental Groups on the SCAT test, The Sims SCI scale, and on fall and spring testings on Effectiveness of Expression, Reading, Literature, Fine Art, History and Social Science.

	SCAT	Sims	Eff.Exp-1*	Read.-1	Lit.--1	Art-1	Soc.Sci.-1	Eff.Exp.-2*	Read-2	Lit-2	Art-2	Soc.Sci.-2
CONTROL												
Score	65	18	37	55	17	22	31	55	56	20	25	35
**%	49%		12%	58%	30%	30%	32%	77%	62%	50%	47%	50%
EXPERIMENT												
Score	66	18	41	57	20	24	34	57	60	22	30	39
**%	49%		23%	66%	50%	42%	45%	83%	76%	62%	82%	67%

*Index 1--fall testing
*Index 2--spring testing

**For purposes of comparison only, the percentiles have been computed on the basis of national norms for entering freshmen.

TABLE 8

Means of the Dominant Interests of the Control and Experimental Groups on the Allport, Vernon, Lindzey Study of Values

	Theoretical	Economic	Aesthetic	Social	Political	Religious
Control	42	41	35	36	41	43
General Norms	39.60	40.34	39.86	39.59	40.27	40.32
General Standard Deviation	8.27	8.44	9.51	7.29	6.83	10.90
Experiment	39	38	39	38	39	48
	average 34-46	average 34-46	average 34-46	average 35-45	average 35-45	average 33-47

TABLE 9

Means of the Control and Experimental Groups
on the sixteen traits of the Edwards Personal Preference Schedule

CONTROL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
raw score	14.99	13.01	10.88	14.25	13.25	15.91	15.98	11.06	14.11	16.23	14.46	16.86	13.96	13.68	10.81	11.41
average T score	52	53	52	49	49	50	49	49	46	55	48	55	53	46	48	47
*average Percentile	61	68	63	51	53	52	47	51	39	68	43	58	64	39	50	45
General Standard Deviation	4.36	3.71	4.34	3.59	4.53	4.36	5.01	4.65	5.02	5.14	4.76	4.88	5.25	5.68	4.73	1.84
General Norm Means	14.38	11.80	10.24	14.34	13.31	16.19	16.72	11.63	15.83	13.66	15.22	16.35	12.65	16.01	11.70	11.64
EXPERIMENT																
raw score	14.08	12.46	11.11	14.84	12.39	16.52	16.75	12.36	13.15	16.46	14.70	17.10	14.16	13.38	10.39	11.05
*average T score	49	51	52	52	47	52	51	51	44	55	50	52	53	45	47	47
*average Percentile	52	57	63	62	44	61	53	58	32	68	52	58	64	34	42	45

1--achievement
2--deference
3--order
4--exhibition
5--autonomy
6--affiliation
7--intraception
8--succorance

9--dominance
10--abasement
11--nurturance
12--change
13--endurance
14--heterosexuality
15--aggression
16--consistency

*The average T scores and percentiles were obtained by taking the midpoint between the scores given for males and females by Edwards.

TABLE 10

Means of the Control and Experimental Groups on the McClelland Test of Learning Motivation

Block	Score	1-3	4-6	7-9	x
	Number	27	23	7	4
	Block Mean=3.64				
Control	Score	1-3	4-6	7-9	x
	Number	40	24	9	7
	Control Mean=3.14				

This suggests that the control group may have had more people in it who wanted no challenge, who were looking for easy solutions. Considering the averages, however, 3.14 control to 3.64 block, the groups would seem not to be significantly different.

TABLE 11 Means of the Control and Experimental Groups, divided on the basis of SCAT scores into high, medium and low subgroups, in the fall and spring testings in literature, fine arts, history and social science, effectiveness of expression and reading

	Eff.Exp-1*	Eff.Exp.-2*	Read-1	Read-2	Lit-1	Lit-2	Art-1	Art-2	Soc.Sci-1	Soc.Sci-2
CONTROL										
High	47	65	65	64	22	26	27	30	39	42
Med.	37	54	54	55	17	19	21	25	30	35
Low	30	45	49	49	15	19	19	22	24	28
EXPERIMENT										
High	53	68	69	70	26	27	31	36	39	46
Med.	39	55	56	58	19	21	23	29	33	39
Low	29	50	50	52	17	20	19	23	27	28

*Index 1--fall testing
*Index 2--spring testing

TABLE 12 Explanation

$F_{y.x}$ indicates the significance or lack of it in terms of the variance between the x scores (early testing of both groups) and the y scores (late testing of both groups) when measured against the figures yielded for the sample by the F Table at the .05 and .01 levels.

$M_{y.x}$ indicates the adjusted mean scores (y score adjusted in terms of x) of the control and block groups on the given test.

Difference indicates the difference in score between the means of the Control and Block groups.

$SD_{y.x}$ indicates the standard deviation of the y.x score.

$SE_{M_{y.x}}$ indicates the standard error of the mean of the y.x score.

SE_d indicates the standard error of deviation.

Significance indicates the significance or lack of it of the Difference between the means when measured against the figures yielded as a result of multiplying SE_d by the proper figure for the sample from the T Table at the .05 and .01 levels.

TABLE 12 (continued)

HIGH GROUP (Total 23: 11 Block, 12 Control)

COVARIANCE ANALYSIS OF ACHIEVEMENT TESTS

	Effectiveness of Expression	Reading	Literature	Fine Arts	History and Social Science
$F_{y.x}$	.64	1.95	.10	2.39	4.27
Significance					
at .05	4.35	4.35	4.35	4.35	4.35
at .01	8.10	8.10	8.10	8.10	8.10
Conclusion	Not Significant	Not significant	Not significant	Not significant	Close but not significant
$M_{y.x}$					
Control	65.09	65.22	26.50	30.96	42
Block	67.91	68.78	26.50	35.04	46
Difference	2.82	3.56	0	4.08	4.00
$SD_{y.x}$	7.81	6.33	5.48	4.80	4.24
$SE_{M_{y.x}}$	1.63	1.32	1.14	1.00	.88
SE_d	3.20	2.60	2.25	1.97	1.74
Significance					
at .05	6.69	5.43	4.70	4.12	3.64
at .01	9.09	7.44	6.39	5.59	4.94
Comment	Not significant	Not significant	Not significant	Not significant--but and interesting trend toward it.	Significant at .05, but numbers too few to make much of this.

TABLE 12 (continued)

MEDIUM GROUP (Total 101: 43 Block, 58 Control)

COVARIANCE ANALYSIS OF ACHIEVEMENT TESTS

	Effectiveness of Expression	Reading	Literature	Fine Arts	History and Social Science
$F_{y.x}$	.12	2.19	2.54	13.05	2.14
Significance					
at .05	3.94	3.94	3.94	3.94	3.94
at .01	6.90	6.90	6.90	6.90	6.90
Conclusion	Not significant	Not significant	Not significant	Significant at .05 and .01	Not significant
$M_{y.x}$ Control	54.29	55.79	19.27	25.50	36.02
Block	54.71	57.21	20.73	28.50	37.98
Difference	.42	1.42	1.46	3.00	1.96
$SD_{y.x}$	8.66	4.58	4.69	4.36	5.20
$SE_{M_{y.x}}$	.86	.45	.47	.43	.52
SE_d	1.47	.78	.80	.74	.88
Significance					
at .05	2.91	1.54	1.58	1.47	1.74
at .01	3.87	2.05	2.10	1.95	2.31
Comment	Not significant	Significant at .05	Not significant, but a tendency toward it.	Significant at .05 and .01.	Significant at .05.

TABLE 12 (continued)

LOW GROUP (Total 17: 7 Block, 10 Control)

COVARIANCE ANALYSIS OF ACHIEVEMENT TESTS

	Effectiveness of Expression	Reading	Literature	Fine Arts	History and Social Science
$F_{y.x}$	3.29	.82	.10	.40	.50
Significance					
at .05	4.60	4.60	4.60	4.60	4.60
at .01	8.86	8.86	8.86	8.86	8.86
Conclusion	Not significant	Not significant	Not significant	Not significant	Not significant
$M_{y.x}$ Control	44.84	49.43	19.23	22	28.96
Block	50.16	51.57	19.77	23	27.04
Difference	5.32	2.14	.54	1.00	1.92
$SD_{y.x}$	5.57	5.39	5.29	5.00	5.29
$SE_{M_{y.x}}$	1.35	1.31	1.28	1.19	1.28
SE_d	2.73	2.64	2.59	2.45	2.59
Significance					
at .05	5.84	5.65	5.54	5.24	5.54
at .01	8.14	7.87	7.72	7.30	7.72
Comment	Not significant but a tendency toward it.	Not significant	Not significant	Not significant	Not significant

5. Description of the Analyses made of the data.

Means were calculated for all of the tests used for purposes of establishing the comparability of the two groups: SCAT; Sims; Allport, Vernon, Lindzey; Edwards; and McClelland. In all of these cases, national norms were used, and the general standard deviations wherever these were supplied by the test itself.

Since the covariance analysis was used on the achievement tests, initial differences between the groups are minimized, because they are taken account of in the covariance analysis itself. Tables 7 and 11 are, therefore, indluded only for purposes of cursory inspection so that readers may derive a sense of the general direction of the results. The specific analyses of those results are given in table 12.

For purposes of the covariance analysis, the groups were divided into high, medium, and low subgroups on the basis of their SCAT scores. All those who scored 80 or higher on SCAT went into the high subgroup. This included 11 cases from the Block group and 12 from the control group for a total of 23. All those who scored 49 or lower on SCAT went into the low subgroup. This included 7 cases from the Block group and 10 from the Control group for a total of 17. The rest went into the medium subgroup (SCAT scores from 50 to 79). This included 43 cases from the Block group and 58 from the Control group for a total of 101.

The covariance analysis was applied to the achievement test scores of these three subgroups (Block and Control) on both the fall and spring batteries of tests (Effectiveness of Expression, Reading, Literature, Fine Arts, and History and Social Science), with the results indicated in table 12. The analytical procedure used followed that given in detail on pages 289-296 in Henry E. Garrett, Statistics in Psychology and Education, fourth edition, Longmans, Green and Co., 1953.

6. Discussion of Results

A. On teaching in the Block

Once textbooks which are in harmony with each other are chosen for the various Block classes, and definite chronological lines are laid down for the coverage of subject matter term by term, there is no great problem. As long as the faculty team meets regularly to discuss what it is doing, our experience is that things fall right into place. This regular meeting of the teaching team is, in our opinion, the key to the successful working of the Block type of program. When faculty members talk to each other in an essential spirit of cooperativeness, problems seem to vanish almost miraculously. If the teaching team is large enough--seven or eight, but not, we think, over ten--even one or two recalcitrant members can be carried along. We have found this team approach an excellent way to induct new and inexperienced faculty members into the profession of teaching. It is also an excellent method for remedying the damage that a weak or unpopular instructor can cause.

It was noted earlier in this report that much of the time of team meetings was given to the discussion of student problems. It is our feeling that in reality the individual students and their problems received a good deal more consideration in this way, behind the scenes, than is usually given students even in traditional classes. Obviously, the Block approach gives much less time for consideration of individuals in class than is true in smaller sections, but we feel that this was off-set in the team meetings.

The remarks on correlation of subject matter made above may suggest that the process is simple for anyone. This is not true. Given a group of individual faculty members, each competent in his field, and at least one in each field to be covered, and given a common goal, and there is no great problem. But those are basic essentials. Difficulty occurs when one person tries to play the role of expert in all of the fields involved. It occurs when faculty members attempt to expertise in fields other than their own. It occurs when someone is responsible for a subject in which he is not genuinely competent. And it occurs when there is no common goal and no desire to cooperate on the part of the faculty members involved. Generally, we were surprised at the spirit of cooperativeness which prevailed in our program. This had been true during the pilot phase (1957-1958), and as a result we changed five of the seven members of the faculty team, but it continued to be true.

Within the lines laid down by textbook choice and chronological boundaries, there is ample room for the individuality of the instructors involved. No one gave any evidence of feeling cramped. As the faculty discussions proceeded, certain points were inevitably chosen by the group for emphasis and repetition in all classes. Other points were allocated on the basis of faculty interest. For example, in studying the Greeks, we agreed to emphasize as important and characteristic the Greek leaning toward rationalism in all classes. Greek philosophy, which we felt should be at least briefly outlined and which was not officially a part of the subject matter of any of our classes, was allotted for coverage to the literature professor because he happened to be the best prepared of the faculty team in that field. In this way we feel that we obtained the maximum benefit from our resources. What we felt needed repetition, received it deliberately. But accidental and wasteful repetition was eliminated.

Generally, we found that the abler students were competent to do their own integrating from field to field. It was the average student, in our opinion, who benefited most from having the inter-field relationships pointed out rather specifically.

B. On the test results.

On the basis of our tests, we believe our Block and Control groups to be comparable. The Control group averaged a score of 65 on the SCAT, while the Experimental group averaged 66. The norms provided by SCAT show both of these scores to be equivalent to the 43d percentile on national norms for entering college freshmen, and this is true of both forms of the test.

Both groups averaged a score of 18 on the Sims SCI scale. That score places them in the group which Sims calls "The Middle Working Class," the fourth from the top in Sims' seven class scale. This seems to be confirmed by our questionnaire (Appendix D), the socio-economic portion of which indicates that over three-fourths of the students in both groups came from homes where income was under $7,500 per year, and when a high school education or less for the parents was the norm.

In the matter of dominant interests, the two groups also seem to be comparable. The results of the Allport, Vernon, Lindsey test (Table 8) show both groups to fall comfortably within the same average ranges on Theoretical, Economic, Aesthetic, Social, and Political interests. The Experimental group barely exceeded the average on Religious interest, while the Control group was average here too. However, with a standard deviation of 10.90 given for this trait, a score of 48 (top of average is 47) would not seem to be significant.

The two groups performed in the same manner on the Edwards Personal Preference Schedule. On the fifteen traits, plus consistency score, both groups averaged scores that were wll within the general standard deviations from the general norm given for each trait (Table 9).

The two groups seem to be comparable in learning motivation too (Table 10), at least their performance on the McClelland test was not sufficiently different to seem significant.

When we come to the achievement tests, it will be seen by an examination of Table 7 that the Control group consistently lagged behind the Experimental group in Effectiveness of Expression, Reading, Literature, the Fine Arts, and History and Social Science. This, however, is taken account of and compensated for in the use of the covariance analysis which was applied to the results of these tests.

It can be seen that the two groups maintained their relative positions on the achievement tests, at the end of the year, with a slight advantage, if any, to the Experimental group. However, it must be remembered that our hypothesis does not call for us to establish the superiority of the Experimental group. Our case is made by showing that this group did at least as well as the Control group.

When the two groups are divided into high, medium, and low subgroups, and their achievement test means are compared, the same general results are apparent (Table 11).

7. Conclusions.

(4)

~~On the basis of our~~ Program test results~~, we~~ ~~conclude~~ pointed out that the two groups ~~we are~~ compar~~ing~~ed, Block and Control, ~~are indeed~~ were comparable; for the purposes of this study. They appear to be similar in ability, in socio-economic background, in their interests, in their personality traits, and in their learning motivation, as shown in Tables 7—10.

On the basis of our covariance analysis of the achievement test scores of both groups, Block and Control ~~(Table 12)~~, [illegible] we conclude that our hypothesis that the use of the Block method does not result in educational loss for the Block group is true. Our results show that there is no significant difference between these two groups on the achievement tests, with the sole exception of the medium group Fine Arts test, and that results there heavily favor the Block group. Indeed, all results which even begin to approach significance are in the favor of the Block group. We feel, therefore, ~~that it is safe to conclude~~ [illegible] that since there is an administrative advantage in the use of the Block method, it is educationally defensible to institute that method.

4

8. Recommendations.

On the basis of our study and conclusions, we make the following specific recommendations to the administration and faculty of Southern Oregon College:

1. Abandon the requirement of the course "Backgrounds of Social Science" for Elementary Education students, and join the other degree programs in requiring "History of Western Civilization." This will consolidate the lower division requirements in all of our degree programs, and will simplify scheduling and handling of freshmen. Test results have consistently shown, in both phases, 1957-1958 and 1958-1959, of our study that students who take "History of Western Civilization" do as well as or better than students who take "Backgrounds of Social Science" on a general social science test.

2. Require that World Literature and History of Western Civilization always be taken in conjunction (except for transfer students and students following special programs), and that World Literature and History of Western Civilization instructors meet together to correlate their work.

3. Require students to take their English Composition (with exceptions noted above) in conjunction with literature and history. Set aside composition sections to go with the literature-history sections. Have about half of the writing in these composition sections deal with Block group topics. The instructors of those sections should meet with the literature-history instructors.

4. Eliminate Speech from the Block and keep it as it is, a separate three hour course.

5. Change the Art and Music course, A127 and Music 127 from three hours, one term courses to one hour, three term courses: A124, 125, 126 (one hour each term) and Music 124, 125, 126 (one hour each term).
And attach them to the Literature-History-Composition Block (again with the exceptions noted above). The instructors of those sections too should meet with the Block instructors.

6. To accommodate these changes, rearrange the required lower division program in General Studies, Secondary Education and Elementary Education, and make standard for all a program along the following lines:

Freshman Year

	F	W	S
English Composition	3	3	3
History of Western Civilization	3	3	3
World Literature	3	3	3
Art	1	1	1
Music	1	1	1
Physical Education	1	1	1
Science elective	3-4	3-4	3-4
	15-16	15-16	15-16

Sophomore Year

	F	W	S
General Psychology	3	3	3 or
School in American Life			3
Science elective	3	3	3
Physical Education	1	1	1
Speech	3	--	--any term
United States History	3	3	3 (or move to junior yea
Electives	3	6	6
	16	16	16

This program allows for coverage of all required courses without undue hardship. It will lighten the task of the Speech sections somewhat because they will not have to work with those freshmen who drop out of school. Science majors will not be able to take two science courses as most of them do at present in the freshman year, but since they will not have to take anything that they do not have to take sooner or later anyway, and since this arrangement makes possible the use of the Block, we must give serious consideration to the postponement of one science course to the sophomore year. All students would be exactly in the same place by the junior year as they are under the present system.

Finally, this series of recommendations and changes, if carried out, could be best implemented by instituting a series of Block sections, and allowing students freedom to choose the sections they desire. This will greatly simplify scheduling and registration procedures.

For example, if 400 freshmen are anticipated, we would set up four Block sections each for history, literature, art, and muci, and sixteen composition sections (four for each Block). Class schedules for the Blocks would be run off in advance and simply handed to students. If a student didn't like his Block, because of the time or the instructors, he could simply turn in his schedule and select another Block*. Block sections, except in composition, would count as a double load (6 hours) for instructors.

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*See example next page.

hour	Monday	Tuesday	Wednesday	Thursday	Friday
8	History Comp. Comp.	Art	History Comp. Comp.		History Comp. Comp.
9	Literature Comp. Comp.		Literature Comp. Comp.	Music	Literature Comp. Comp.
10	History Comp. Comp.	Art	History Comp. Comp.		History Comp. Comp.
11	Literature Comp. Comp.		Literature Comp. Comp.	Music	Literature Comp. Comp.
1	History Comp. Comp.	Art	History Comp. Comp.		History Comp. Comp.
2	Literature Comp. Comp.		Literature Comp. Comp.	Music	Literature Comp. Comp.
3	History Comp. Comp.	Art	History Comp. Comp.		History Comp. Comp.
4	Literature Comp. Comp.		Literature Comp. Comp.	Music	Literature Comp. Comp.

The mathematical possibilities of some common combinations of program should be worked out and then divided by the total number of students anticipated, and that number of pre-designed schedules turned out for each combination.

Note that one large classroom could serve all of the large Block sections.

9. Abstract

A. The Problem

For several years a number of us on the faculty of Southern Oregon College had felt that certain required courses were being inefficiently programmed. Among the requirements in the first two years of our degree programs were English Composition, a full year sequence; World Literature, a full year sequence; History of Western Civilization, a full year sequence; Music History and Appreciation, a one term course; and Art Appreciation, a one term Course. In both the General Studies degree program and in the Secondary Education degree program, all of these courses were scheduled for the freshman year, except World Literature, which was scheduled for the sophomore year. In the Elementary Education program, a course entitled Backgrounds of Social Science was required instead of History of Western Civilization and it, along with the other courses named above, came in the freshman year. While these were the suggested, and most common, patterns, individual students were given considerable latitude in arranging their own programs, and this meant, in practice, that many students were spreading the required courses named above all over their four years: Taking composition as freshmen and Western Civilization often as sophomores or juniors, and World Literature as juniors or seniors, and inserting the art and music quite haphazardly.

It was our feeling that these courses could be much more efficiently taught if they were taken at the same time, and if the subject matters in them were correlated. We felt that if an integrated Block Program could be worked out, that there would be two major benefits:

1. That the subject matters taught could be more effectively taught, in that students would be given a clearer and more reinforced picture of the course of culture in the Western World.
2. That the subject matters taught could be more efficiently taught from an administrative point of view, in that both time and money could be saved by increasing the size of classes; tightening the scheduling, as well as simplifying it; and condensing our offerings.

These considerations led us, finally, to propose our "Block Teaching Project, Integrating Humanities and Social Science." The proposal, in essence, was to set up a block teaching project which would bring together one hundred students and seven faculty members, and would cover six areas of subject matter for a total of twelve credit hours per quarter for three quarters. The subject matter was made up of History of Western Civilization (three credit hours per quarter), World Literature (three credit hours per quarter), English Composition (three credit hours per quarter), Art Appreciation (one credit hour per quarter), Music History and Appreciation (one credit hour per quarter), and Speech (one credit hour per quarter). The subject matter was correlated into three four-hour blocks of instruction per week.

By using this integrated and correlated block method we hoped to demonstrate that we could teach the above named required subject matter as efficiently in twelve sections, as we did under the traditional system--which took seventeen sections per hundred students. This was a saving of five sections--which represents the work of one full-time faculty member. We felt that in a period of rising enrollments, rising costs, and faculty shortages that this project would be of special significance, promising as it did material aid in all three of these key areas.

B. The Hypotheses

Our problem, in short, was to see if we could make up in correlation what we lost by adding numbers in our classes.

The road to this objective was to arrange a program (the Block) in which the students would all take the correlated subjects at the same time and from the same faculty members. In the traditional system a student might be taking History of Western Civilization, but not World Literature, etc. Even if a student were taking all of the subjects at the same time, in the traditional system, they were being taught separately. Our plan made it all go together for the same people at the same time, so that when the Renaissance was studied, for example, it was studied in history, literature, art and music at once; and was written and spoken about in English Composition and Speech. The objective was to deepen the student's grasp on what was taught, as well as to give a more nearly unitary view of a cultural epoch.

At the same time, on the administrative side, we felt that the Block approach would offer a method whereby new and inexperienced instructors could be more easily and soundly trained, since they would be assigned to a closely-knit working team, and would find support from the start and guidance as they went along. The approach also offers faculty members the benefit of cross-fertilization.

During the first phase of our work, the pilot program which took place in 1957-1958, our attention tended to concentrate on the purely educational advantages of the program to the students. However, in the summer of 1958, the Director consulted with Dr. Richard Carter at Stanford University on the design of the experiment, and Dr. Carter pointed out that the heart of what we were trying to do really lay in the administrative advantages to the institution--the saving of time and money--which might result if the Block were successful. Our problem was essentially one in policy research, and this was the approach we took for the experiment in 1958-1959.

We phrased it, therefore, in this way: since it would be to the advantage of the institution to conduct the classes in question in the Block style, could we show that the students in the Block program lost nothing educationally as a result? This is simply another way of asking the question we had originally posed: Can we make up by our correlation what we lose by adding numbers? Phased as Dr. Carter put it, we saw that we need not be primarily concerned with demonstrating greater educational superiority for the Block, but would establish the value of our policy and administrative recommendations by showing that Block students did at least as well as other students in the courses in question. This is, in effect, a form of the null hypothesis, and we adopted it as the central objective of our experiment for 1958-1959.

In order to demonstrate this hypothesis, we had also to establish that the two groups we were to compare were indeed comparable.

C. The Procedure

At the beginning of the year a faculty team of seven was assigned to the Block project as follows:

History of Western Civilization--an associate professor of Social Science (History).
World Literature--a professor of English.
English Composition--an associate professor of English and an instructor in English.
Music History and Appreciation--an assistant professor of Music.
Art Appreciation--an assistant professor of Art.
Speech--an associate professor of Speech.

These faculty members jointly planned the overall program and taught in it.

The project was assigned ninety-two students from among the entering freshmen, and a control group of one hundred and twenty-four students who were taking the proper programs was set-up. On the basis of our experience with severe student attrition during the pilot program, we took all the students we could get in both groups. Of these students, sixty-one out of the Block or experimental* group completed the year, and eighty of the control group completed the year. Both groups took the following battery of tests at the beginning of the year:

1. The Sims SCI Occupational Rating Scale.
2. The Edwards Personal Preference Schedule.
3. The Allport, Vernon, Lindzey Study of Values.
4. The McClelland Test of Learning Motivation.
5. The SCAT--forms A. and B. One half of each group took form A, the other half form B.
6. The Cooperative English Test: Effectiveness of Expression--forms T and Z. One half of each group took for T, the other half form Z. At the end of the year when this test was given again, the half-groups were reversed.
7. The Cooperative English Test: Reading--forms T and Z. One half of each group took form T, the other half form Z. At the end of the year when this test was given again, the half-groups were reversed.
8. The General Culture Test: Literature--forms A and B. One half of each group took form A, the other half form B. At the end of the year when this test was given again, the half-groups were reversed.
9. The General Culture Test: Fine Arts--forms A and B. One half of each group took form A, the other half form B. At the end of the year when this test was given again, the half-groups were reversed.
10. The General Culture Test: History and Social Science--forms A and B. One half of each group took form A, the other half form B. At the end of the year when this test was given again, the half-groups were reversed.

At the end of the year, the students in both Block and Control groups were given the achievement test battery (tests 6--10 above) again. Those who had taken form A at the start now took form B, those who had taken T took Z and vice versa.

The control group students were allowed to scatter to any of the available sections of the required subjects taught in the traditional way. Those of this group, one half, who were taking the Elementary Education program were allowed to take Backgrounds of Social Science instead of History of Western Civilization.

The Block group, one half of whom were also Elementary Education candidates, all took the same program.

*The terms "Block" and "experimental" refer to the same group and are used interchangeably in our materials, and throughout this report.

D. Description of Data Analyses

Means were calculated for all of the tests used for purposes of establishing the comparability of the two groups: SCAT; Sims; Allport, Vernon, Lindzey; Edwards; and McClelland. In all of those cases, national norms were used, and the general standard deviations wherever those were supplied by the test itself.

Since the covariance analysis was used on the achievement tests, initial differences between the groups are minimized, because they are taken account of in the covariance analysis itself. For purposes of the covariance analysis, the groups were divided into high, medium, and low subgroups on the basis of their SCAT scores. All those who scored 80 or higher on SCAT went into the high subgroup. This included 11 cases from the Block group and 12 from the control group for a total of 23. All those who scored 49 or lower on SCAT went into the low subgroup. This included 7 cases from the Block group and 10 from the control group for a total of 17. The rest went into the medium subgroup (SCAT scores from 50 to 79). This included 43 cases from the Block group and 58 from the Control group for a total of 101.

The covariance analysis was applied to the achievement test scores of these three subgroups (Block and Control) on both the fall and spring batteries of tests (Effectiveness of Expression, Reading, Literature, Fine Arts, and History and Social Science). The analytical procedure used followed that given in detail on pages 289--296 in Henry E. Garrett, Statistics in Psychology and Education, fourth edition, Longmans, Green and Co., 1953.

E. Discussion of Results

On the basis of our tests, we believe our Block and Control groups to be comparable. The Control group averaged a score of 65 on the SCAT, while the Experimental group averaged 66. The norms provided by SCAT show both of these scores to be equivalent to the 49th percentile on national norms for entering college freshmen, and this is true of both forms of the test.

Both groups averaged a score of 18 on the Sims SCI scale. That score places them in the group which Sims calls "The Middle Working Class," the fourth from the top in Sims' seven class scale.

In the matter of dominant interests, the two groups also seem to be comparable. The results of the Allport, Vernon, Lindzey Test show both groups to fall comfortably within the same average ranges on Theoretical, Economic, Aesthetic, Social, and Political interests. The Experimental group barely exceeded the average on Religious interest, while the Control group was average here too. However, with a standard deviation of 10.90 given for this trait, a score of 48 (top of average is 47) would not seem to be significant.

The two groups performed in the same manner on the Edwards Personal Preference Schedule. On the fifteen traits, plus consistency score, both groups averaged scores that were well within the general standard deviations from the general norm given for each trait.

The two groups seem to be comparable in learning motivation too, at least their performance on the McClelland test was not sufficiently different to seem significant.

The two groups maintained their relative positions on the achievement tests with a slight advantage, if any, to the Experimental group. However, it must be remembered that our hypothesis does not call for us to establish the superiority of the Experimental group. Our case is made by showing that this group did at least as well as the Control group.

When the two groups are divided into high, medium, and low subgroups, and their achievement test means are compared, the same general results are apparent.

F. Conclusions

On the basis of our test results, we conclude that the two groups we are comparing, Block and Control, are indeed comparable for the purposes of this study. They appear to be similar in ability, in socio-economic background, in their interests, in their personality traits, and in their learning motivation.

On the basis of our covariance analysis of the achievement test scores of both groups, Block and Control, we conclude that our hypothesis that the use of the Block method does not result in educational loss for the Block group is true. Our results show that there is no significant difference between these two groups on the achievement tests, with the sole exception of the medium group Fine Arts test, and the results there heavily favor the Block group. Indeed, all results which even begin to approach significance are in the favor of the Block group. We feel, therefore, that it is safe to conclude that since there is an administrative advantage in the use of the Block method, it is educationally defensible to institute that method.

Appendix A

Reports of Instructors

Attached are the written reports submitted by the instructors who participated in the Block program. We have included those from 1957—58 as well as those from 1958—59.

Report on Composition for the
Block Teaching Experiment
May, 1958

The experiences we have had this past school year seem to indicate that the ourse in Writing 111-113 (English Composition) does not gain in effectiveness by irtue of its being included in the Block Teaching Experiment. It doesn't seem .ther, that the effectiveness of the teaching in the Block Experiment gains by ncluding English composition. In fact, many of the student criticisms of the lock might well be dissipated if Composition (and possibly Speech) were not inluded in the Block at all. The Block program would be deprived only of some dditional test periods.

The goals in English Composition are to: [illegible] others, as well as greater ease in expressing himself satisfactorily.

A strict adherence to the use of material from the Block subject matter imoses serious limitations on the teaching of composition. In the first place we o not have available sufficient essays dealing with any one period to provide he kind of prose examples needed for the teaching of writing. In the fall quarter e had only the various subject matter texts in common. Whatever their attriutes they did not lend themselves to the kind of prose analysis possible with shorter essay. Perhaps this objection could be overcome with the compilation f a reading text of critical essays whose subject matter fell into the chronoogical pattern the Block is using.

There is another more serious limitation, however, that such a reading text ould not overcome: class interest. Any teacher of writing, in fact any writer, is ware that one writes best on subjects in which he is interested. It is impossible o arouse such interest in a subject that a class has had hammered at it from three r four different sides all day. The boredom of the student is obvious, and the orced writing that comes out of it as boring to read as it was to write. A pecial reading text for such a course would have to be exceptional to overcome heir lassitude; it would be much more likely to add to the students' feeling of atiety than to inject new life into the subject.

I would like to see the English Composition dropped from the Block experiment. e have had only two papers written in composition classes this year that were sed by the subject matter teachers of the Block. Thus, dropping it would take othing away from the essential thesis on which the Block was first founded. Moreover, by allowing the Block students complete freedom in the choosing of their omposition classes much of the present feeling of restriction would be lifted. hey would have a chance that they do not now have to mix with other students in ther classes on the campus. This too has been, in the minds of the students, an bjection to the Block: they are with exactly the same group of students all day n all classes for the entire school year. It has been another contributor to their eneral feeling of boredom.

The problems of teaching a writing class would be lessened considerable if e went back to the use of a collection of modern essays as a reading text. In he first place such texts are usually edited for subject matter that has appeal to he "here and now" concerns of modern living. They provide a wealth of material or analysis of modern prose style that we have not had in the Block program. The ew student associations that arise from their having classes with near-strangers lso provides an intellectual stimulus that has been missing in the Block this year.

It seems apparent that the disadvantages to the Block Experiment that would arise rom the dropping of English Composition from it are negligible. The advantages would e great. Not only would it allow better teaching methods in our objective of more ffective communication but also it might very well give the Block itself the new timulus and relief from monotony that has been the chief source of student criticism.

Henry Francis

SOUTHERN OREGON COLLEGE
Ashland, Oregon

May 5, 1958

ENGLISH COMPOSITION

The difficulties in the block program in English Composition have been quite well summarized by Mr. Francis. In general they include the following:

1. Too much time spent on one subject.
2. Some material not applicable to composition technics.
3. Lack of variation in the social and academic life of the group.
4. Additional texts required because of the extension of art, speech, and music into 3 quarters.

I would recommend because of this and other difficulties that the English Composition sections of the program be modified. An anthology of essays, short stories, and poems designed for freshman English would help over come the too great emphasis on one period. It seems to me that if we drop the Composition sections altogether we lose the advantages that the integrated program has at present.

Richard Byrne

ENGLISH COMPOSITION | BLOCK TEACHING EXPERIMENT

May, 1959.

This year, the Writing 111-113 (English Composition) material was modified to meet some of the difficulties mentioned by Mr. Francis in his May, 1958, report. A textbook (Knoll) dealing with specific techniques of composition and literature was added and only half the required essays written by the class were on subjects taken from the Block subject matter areas.

As modified, the program seemed to be quite successful. The student criticism mentioned by Mr. Francis was not apparent this second year, and,moreover, the students seemed to be more interested in writing, to have a better grasp of both the subject matter and the techniques of writing, to be more aware of the danger of compartmentalizing knowledge, than did either the students outside the Block group or the students in last year's Block.

I would recommend, therefore, that

(1) English Composition continue to be integrated with art, music, world literature, and history of western civilization, and that

(2) half the required writing in the composition courses be taken from the subject matter areas; that

(3) the instructors in these areas continue their weekly meetings to integrate the program, and that,

(4) in general, the program be carried on following the pattern established this last year (1958-1959).

Two other points might be added:

(1) The instructors chosen to teach such material should be those who can "cut across department lines" and are interested in doing so, and

(2) Students in the group should be there on a voluntary basis, or if the integrated program is adopted on an institution-wide scale, the students should have a clear concept of the objectives of the program and its educational advantages.

Richard H. Byrne

ART

June, 1969

It seemed at first that the single hour each week allotted to the survey of Art was inadequate; because of difficutly in achieving the element of rapport between class and teacher. However as the winter quarter progressed and students frequently sought the office of the instructors to talk about Art, or to seek advice in writing a paper they had elected to write in the field of art, the feeling of lack of rapport was dispelled.

It is of course very difficult to assess the impact of value considerations upon the student with which so broad a survey as we attempted deals. It is in this area however that I feel the slow pace of presentation was a distinct advantage, not only in that the presentations kept pace with the other block areas, but the student had more time to assimilate the material presented with greater cumulative effect.

Otto Wilda
Stephen Bayless

Music Appreciation--Music 127

I taught Music Appreciation to the experimental group, meeting them only once a week for the entire year, keeping historically abreast with the other courses taken by this group. I also taught the same course to several sections of freshmen in the traditional manner, meeting them three periods per week for one term.

The experimental group was in most respects more alert. They seemed to grasp more fully the periods of history and their characteristics. They also followed chronological history with better understanding. I do feel that one period per week was so distant from previous class period that it took some time to motivate interest.

Meeting once per week during the fall term was more than adequate because there is not enough significant and interesting music prior to the Baroque. I feel that one class per week was not enough during the winter and spring terms.

Oscar C. Bjorlie
Assistant Professor of Music

SOUTHERN OREGON COLLEGE
Ashland, Oregon

Jan. 22, 1959

Dr. Arthur Kreisman
Chairman, Division of Humanities
Southern Oregon College

Dear Art:

I would like to register an opinion concerning the methods of teaching Music History and Appreciation as evidenced in the Block Experiment and the traditional pattern.

During the 1957-58 school year I taught this course in the Block group. This year I am teaching it in the traditional way. I feel rather strongly that I prefer teaching it in the experimental fashion.

My principal reason for this feeling is that in one quarter I do not feel that the material has time to "soak in", as it were; the students rush through and I do not seem to have time to accomplish my major goal, which is that of building their attitude toward serious music. In the Block group, I met them less often, but it was over a much longer period and I felt that I had time to put my ideas across and then pound them in. This is a crude way to put it, but perhaps my meaning is clear.

The principal fault with the Block group is in the matter of keeping chronological pace with the other subjects, but this could be corrected if the experiment were set up as one Humanities course. If this were done, Music could take less time in the Ancient period and this could be balanced by giving it more time in the Baroque and Classical eras.

Sincerely Yours,

Dr. Herbert Cecil

June 7, 1959

Dear Art,

Here is my syllabus for the course I taught this year in the bloc. As I recall, you said that you would have secretarial help make whatever additional copies you might need.

I've enjoyed my participation in the program. There was a little difficulty in the physical set-up due to the rather inadequate classroom and consequent difficulties sometimes in the use of maps. This difficulty was hardly mitigated spring term by the necessity of carting maps and lectern back and forth from the Library building to the old Science Hall where I held the class (and where there were no map carriers). But this is nothing that couldn't be remedied with improved facilities.

Placing participation in the bloc on a purely voluntary basis eliminated (completely, as far as my knowledge goes) any complaints from students that they were regimented into a program that they didn't especially care for.

The performance of my own young people was on the average somewhat better than what I have been accustomed to expect from freshmen in the course. This may be due to the mildly selective admissions procedure now in effect. Especially gratifying to me was the presence in the class of several unusually able students, freshmen of a calibre that I have seldom, if ever, had before. Add to this the fact that several of the bloc freshmen have become interested in college teaching, and I think we can conclude that our efforts are being rewarded.

I have no comments to make other than what have been brought out in our weekly meetings. I feel the bloc has been a success and that both theoretically and practically there are sound reasons to continue the program. Surely, enrollment pressure and instructor shortage will shortly combine to make the program even more desirable from a practical point of view. But I also have no question that your statistical studies will again indicate the more impressive academic improvement of bloc over non-bloc students.

Practical problems concerned with the courses in Speech, English Composition, Art or Music, could be worked out, either by the elimination of one of the, or else by greater flexibility in course content. But it seems to me that the courses in Western Civilization, World Literature, English Composition and Art ought to be retained as the necessary core of the program.

Sincerely,

Clifford Miller

Appendix B

Summary of Student Evaluations

Of the 61 students who completed the Block program, 60 turned in evaluations which were rough uncorrected drafts written in class.

Of the 60 students who responded only 4 felt that the Block was unsuccessful. The other 56 seem to have enjoyed the Block, and felt that it did what it was designed to do.

There were six major criticisms offered by the students:

1. 24 students felt that the one hour a week art and music courses spread the material too thin, and spaced it too far apart.

   Interestingly enough, it was precisely in the Fine Arts that the Block students showed the best results on the tests.

2. 10 students felt that the correlation of the Block subjects left something to be desired. Most students, however, praised the correlation.

3. 5 students commented on what they felt was excessive repetition in the Block. Most students who commented on this felt the repetition was helpful.

4. 5 students felt that the limited choice of instructors was unduly restrictive. This, of course, could not be helped with only one set of Block classes. It would be eliminated if there were several sets of Block classes.

5. 4 students felt the Block class scheduling to be unduly restrictive. This, too, could not be avoided, and would be eliminated if there were several sets of Block classes.

6. 4 students felt that being in the Block limited their social contacts with other students. Most of the Block group disagreed with this. In any event, several sets of Block classes would also take care of this.

One of the common complaints of the Block group arose out of the fact that their final examinations were inadvertently misscheduled. This, we feel, should not be charged against the Block system.

It is flattering to note how many of the Block students felt that their instructors were "the best on the Campus." This does not, however, happen to be true. Only two of our faculty, for example, teach History of Western Civilization. One taught in the Block in 1957--58, the other in 1958--59. The same is true of Art and Music. Instructors for the Block were not selected on the basis of their ability as teachers.

Appendix B (continued)

Several students commented that they "chose to participate" in the Block. This needs a word of comment. Some students did indeed write on their questionnaires that they wanted to be in the Block. If their answers to the other questions were appropriate, we took them in.

Several students called the Block a "select group." This is simply not true. The abilities of Block students ranged across the entire spectrum from very bad to very good.

Two students were allowed to take a non-block history class, while continuing in the Block. This occurred in winter term with one and in spring term with the other, and arose out of special personal problems for which we decided to make an exception.

Appendix B (continued)

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Course Outline

A-127 ART APPRECIATION

O. Wilda

Block Experiment Sept. 1957

A-127 will aim at developing insight in the meaning and quality of diverse works of visual arts. The lectures and discussions will explore art in terms of content or function, form, and decoration. Emphasis will be given to art as it reflects the ideas which motivate a culture as well as art as the expression of an individual or group.

No text will be used. A mimeograph outline of each lecture will be provided the student, and each student will be expected to supplement the outline with lecture and reading notes.

Extensive use is to be made of Visual Aids. All lectures will be illustrated by projected material, and supplemented with films. A list of references will be placed on reserve for student use. The list is appended. The course work will be divided into twenty-eight lecture and discussion periods covering three quarters.

Fall Quarter

1. Introduction
2. The Art & Architecture of Ancient Egypt.
3. Crete, Mycense, and Early Greek Art.
4. Greek Art and Architecture - Hellenic and Hellenistic.
5. Roman Sculpture and Architecture.
6. Roman Painting From Pompeii.
7. Mid-Term Exam
8. Early Christian and Byzantine Art.
9. Romanesque Sculpture and Architecture of Early Middle Ages.
10. Gothic Sculpture and Architecture of Later Middle Ages.
11. Gothic Painting.
12. Final Exam.

Winter Quarter

13. 15th Century Renaissance Painting in Italy.
14. 16th Century Renaissance Painting in Italy.

Winter Quarter - Cont.

15. Italian Renaissance Sculpture and Architecture.
16. Northern Renaissance, Reformation Painting.
17. Mid-Term Exam.
18. The 17th Century Baroque in France, Flanders and Spain - The Aristocratic Baroque.
19. The 17th Century Bourgeois Baroque.
20. The Art of the 18th Century Enlightment in France and England and the Neo-Classicism of the Later Part of the Century.
21. Romanticism of the 19th Century.
22. Early U. S. Art.
23. Final Exam.

Spring Quarter

24. The 19th Century Realists and Impressionists.
25. Cesanne, VanGogh and Gauguin.
26. Modern Painting.
27. Modern Painting.
28. Films on Modern Art.
29. Mid-Term Exam.
30. Conventional U. S. Painting in the 20th Century.
31. Modern Architecture.
32. Modern Sculpture.
33. Modern Industrial Art.
34. Final Exam.

ART & ARCHITECTURE OF
ANCIENT EGYPT
(3000 B.C. - 525 B.C.)

Prof. Otto Wi[illegible]la

I. CHARACTER OF EGYPTIAN CULTURE REFLECTED IN ITS ART.

- A. Art of a Ruling Elite.
- B. Theocratic nature imposed cultural attitudes which tended to supress experimentation and to support a tradition - bound outlook.
- C. Religion, based on nature deities, the most important element in Egyptian life.
- D. Belief in existence of the KA, a life force identical in appearance to the body, with elaborate percautions to preserve the body and extend existence by every possible means beyond the grave.

II. EPOCHS OF EGYPTIAN CIVILIZATION.

- A. Old Kingdom - 3000-2500 B.C.
    - 1. Mastaba, Pyrmid and Chapel
    - 2. Art Tended toward Naturalism.
- B. Middle Kingdom - 2160-1785 B.C.
    - 1. Valley Tombs and Mortuary Temples.
    - 2. Art Conventionalized.
- C. Empire - 1580-1100 B.C.
    - 1. Great Temples
    - 2. Art Conventionalized
- D. Saite Period - 663-525 B.C.
    - 1. Return to Egyptian Forms After Period of Foreign Domination.

III. CHARACTER AND FORM OF EGYPTIAN ART.

- A. Function of Architecture and Content of Sculpture, Relief and Painting Imposed by Religious Belief.
- B. Form Followed a Stiff, geometric, inflexible, formula. Formalized frontality, tending toward abstraction. (Exceptions - Some individuality expressed in statue head in reign of Akhenaton - 1375-1358 B.C.).
- C. Art more practical in application than aesthetically (or decoratively) integrated.
- D. Mastabas, Pyrmids, Valley Tombs, and Temples.
    - 1. Monumental
    - 2. Permanent
    - 3. Colossal
- E. Statuary.
    - 1. Some individuality in head.
    - 2. Stiff, geometric frontality.
- F. Relief and Painting.
    - 1. Depicted - activities necessary to sustain life, actions and deeds of the deceased, and worship of the Gods.
    - 2. Frontal, abstract form.
    - 3. "Flattened" space concept.

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CRETE, MYCENAE & EARLY GREEK ART

I. CRETAN CULTURE (also called Minoan).

A. Seafaring Traders (commercial)

B. Center of Cretan life was king and palace.

C. Prominent place given to artisan class and occupational groups.

D. Religious worship directed to Earth Goddess. Apparently no all powerful preisthood.

E. Commercial activity fostered secular and naturalistic viewpoint.

F. Greatest age - c.1600 B.C. - c.1400 B.C.

II. CRETAN ART.

A. No temples and no impressive sculptured gods. No portrait sculpture.

B. Dominant form was the palace - decorated with murals in paint and relief.

C. Palace of Minos.

D. Art dealt primarily with natural elements in abstract stylized way having a surface resemblence to Egyptian art but with exuberant joy of life and nature; expressed through decoration and improvisation.

III. MYCENAE.

A. Mainland city which with Tiryns became centers of Minoan-Cretan culture (1400 - 1100 B.C.).

B. Art forms carried over from Crete.

C. Incrusions of Achaens belended with Mycenaean followed by Dorians about 1200 B.C.

D. By 1100 B.C. Pre-Greek centers no longer in existence.

IV. EARLY GREEK.

A. Dorian invasion brought destruction of Cretan cities and temporary disappearance of arts.

B. Clan monarchies gradually replaced by feudal aristocracy of military leaders.

C. During late 8th and early 7th century architecture and sculpture appeared - growing number of cities - ruling tyrants.

D. Early art wholly unnaturalistic geometric, schematic.

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GREEK ARCHITECTURE & ART
ARCHAIC (c.750 - c.510 B.C.) HELLENIC (c.470 - C.338 B.C.)
HELLENISTIC (c.338 - 146 B.C.)

I. FACTORS AND IDEAS WHICH SHAPED GREEK CULTURE AND ART.

A. Like Crete the elements of this culture were commerce, cities and and increasingly vital merchant class.

B. Primarily secular rather than priest ruled society.

C. Through Golden Age Greek culture was creation of a limited number of people - The Aristocracy.

D. Inquisitive nature - sought answers to meaning of life and the universe.

E. Inquisitive attitude fostered a dynamic, fluid, flexible culture.

F. Placed emphasis upon individual and upon human problems.

G. Religion - mingling of human and divine, woven into every aspect of living.

H. Over-all unifying character given to Greek culture by its collective elements - methods of worship, common language and literature, shared shrines and sanctuaries, ideas inherited from Minoan period, and Commerce.

II. GREEK ART.

A. Archaic Period

1. Formulation of artistic ideal belongs in this pre-democratic period.
2. The Heroic Ideal.
3. The Archaic Figure.
    a. Close similarity to three-dimensional art of Mediterranean antiquity.

B. Transition Period.

1. Beginning of spatial approach and free movement of human form.

C. Hellenic Period.

1. The Greek ideal - god like men and quasi-human ods.
2. Themes still Gods and heros but presented from enlarging humanistic viewpoint.
3. Figure - idealized, retrained emotion and action, generalized naturalism, accent on youth.
4. Architecture.
    a. The Temple - non-functional simplified sculptured form to which other sculpture and painting were added.
    b. Doric and Ionic orders.
    c. The Parthenon.
    d. The Parthenon sculptures.

5. Rising middle class and its rational sophistic philosophy - the philosophy of Aristotle seeking essence of life in nature of things (not in absolute ideas of Plato) reflected in art through growing naturalism, emotionalism and individualism.

Greek Architecture & Art, cont.

D. Hellinistic Period.

1. International Culture - influx of new ideas, questioning of old ideals and religion, - Rationalism.
2. Sculpture.
    a. Movement - agitation
    b. Naturalism.
    c. Individualism.
    d. Accent on charm and everyday activity. - The commonplace.
3. Architecture.
    a. Altar became more important than temple.

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ROMAN SCULPTURE, ARCHITECTURE
and
PAINTING

I. Factors Which Influenced Roman Culture and Art.

A. Romans supreme in practical areas - engineering, architecture, military and administration.

B. Culturally an assimilator rather than a creator of forms in the Greek sense; borrowing heavily from the Greeks in most intellectual areas; including philosophy, science and art. Stoic and Epicurean viewpoints interested the practical-minded citizens.

C. Roman religion beginning with worship of household and local nature spirits - evolved into worship of regular gods taken from Greek religion. Lacked the vitality that it had in Greek culture.

II. Roman Architecture

A. Roman use of the arch and the development of the vault.

B. Roman adaptation of Greek style.

C. Buildings designed for large-scale public use.
   1. Baths
   2. Amphitheaters
   3. Theaters

D. Architecture symbolizing the power, authority and glory of Empire.
   1. Palaces and administrative buildings.
   2. Triumphal archs
   3. Commemorative columns

E. Temples.
   1. Public worship less important than private.

III. Roman Sculpture

A. Chiefly concerned with naturalism - characteristic of a practical minded people.
   1. Household portraits for ancestral worship.
   2. Portraits of men giving outstanding service to state.
   3. Figures
   4. Narrative reliefs
      (a) Space important
   5. Ornament

Roman Sculpture, Architecture and Painting, cont.

IV. Roman Painting.

- A. Much of existing painting comes from Pompeii and Herculaneum buried by volcanic eruption in 79 A. D.
- B. Mediums used were fesco and mosaic.
- C. Greatly influenced by Hellenistic painting of Greek culture.
- D. Naturalism.
  - 1. Human emphasis
  - 2. Sense of receding space important. (Perspective.)
  - 3. Awareness of man existing in tangible world.
- E. Content of painting.
  - 1. Decorative styles.
  - 2. Religious themes.
  - 3. Cycle paintings.
  - 4. Genre and comic scenes.
  - 5. Portraits.
  - 6. Landscape.
  - 7. Still life.
- F. Roman painting by no means superior painting.

EARLY CHRISTIAN AND BYZANTINE ART

O. Wilda

A. Early Christian Art of the Roman Empire in the West.

1. Hopelessness of people, lack of spiritual comfort in Roman religion, turn to Eastern cults.
2. Christianity - persecution - state religion (392 A.D.).
3. Catacomb painting.
   - a. Symbolic - very often employing the vocabulary of Roman art for Christian purposes.
   - b. No direct representations of Christ.
4. The Early Church in Rome.
   - a. Bacilica and baptistry Church structures influenced by Roman architecture.

B. The Art of the Eastern Empire (Byzantine).

1. Factors which influenced the Form of Byzantine art.
   - a. Identity of Church and State gave Byzantine art the formal uniform character associated with Egyptian culture.
   - b. Oriental influence in frontal views, flat dehumanized forms, arbitrary proportions lent itself to the Christian emphasis on supernatural as opposed to pagan naturalism.
   - c. Oriental influence coupled with outward display of religious autocracy reflect in its richness and ornateness.
   - d. In a limited sense retained elements of pagan classical expression - modified to fit Christian purposes.
   - e. The Iconoclastic controversy (725-843).
   - f. In European areas, influenced by Byzantine style, direct control of painting taken by Church.
2. Content, Form and Decoration in Byzantine art.
   - a. Content - incidents from the Scriptures, symbols and State subjects.
   - b. Form - flattened, two dimensional with figures generally elongated and image-like rather than natural. Features unindividualized.
   - c. Decoration - though richly decorative as an integral part of a church building - intended in part at least to educate illiterate masses by telling the story of religion, and to inspire through splendor.
3. Church building, Mosiacs and Frescos.

ROMANESQUE ARCHITECTURE & SCULPTURE OF THE EARLY MIDDLE AGES

I. ROMANESQUE EUROPE

A. Monasticism and Feudalism gave the Romanesque period its character.

B. Basically Romanesque culture was an entity created by monks for monks and clerics.

C. No market for ideas outside the pattern laid down by Monestary and the Church. Idea that faith was more important than knowledge gave the Church ability to dominate cultural expression.

D. An age of increasing supernatural beliefs. Fear of satan and hell was made a stronger deterrent to evil-doing than the power of good.

E. The conclusion that life on earth was something to be tolerated; that suffering on earth was insignificant compared to the joys of the hereafter (an important concept of Early Christianity) helped to perpetuate the social and religious *status quo*.

F. Clunic order of monks fostering complete negation of wordly things in favor of escape into the beyond, preaching the millenium, the Last Judgment, and terrifying punishment helped give Romanesque religiousity its fatatic character.

G. The veneration of relics and pilgrimage routes.

II. ROMANESQUE ART

A. An amalgamation of elements of Early Christian, Byzantine, and native barbarian. From 11th century through 12th century unified cultural approach expressed itself through Abbey Church and its sculptured decoration.

B. Architecture

  1. Direction of construction in the hands of clergy - represents clerical viewpoint.

  2. Character

    a. Stone construction making use of Roman round arch semicircular barrel and groin vault, trussed timber roof.

    b. Most vaulting was of stone and inability to produce suitable strong buttressing led to thick walls, low vaults and small windows.

c. Plan was in general that of the early basilica; modified to Latin cross plan - entrance (Narthex) central aisle (nave) one or two narrow aisles on both side, trancept (cross aisle) at juncture of nave and apse. The veneration of relics led to development of large crypt below crossing and an enlarged apse with addition of little apsidioles with space for shrines, reliquaries, and altars.

C. Sculpture

1. Like architecture, sculpture represents clerical viewpoint.

2. An organic decoration of architecture concentrated in areas full of meaning to spectator.

3. Last Judgment and Apocalypse themes expressed with monumental force.

4. Figures often seem demateralized, ascetic creations of the monastic mind and spirituality. Deterrant to evil-doing. "To let this horror appal those bound by earthly sin."

5. Highly styalized, unnatural forms. Linear quality probably derived from manuscript drawing.

GOTHIC ARCHITECTURE, SCULPTURE, AND PAINTING OF THE LATER MIDDLE AGES

O. Wilda

I. GOTHIC EUROPE

A. Like preceding epoch - profound religious faith, deep rooted superstition and ignorance.

B. Broadening horizons - Crusades, diffusion of ideas, developing trade, crafts and craft guilds.

C. Growth of towns and universities.

1. Burger or trade class.
2. The scholastics.

D. Growing centralization of political power under kings. National and even international style.

E. Chivalric movement - worship of women, cult of the Virgin.

II. THE GOTHIC CATHEDRAL

A. The spiritual and physical focus of town life.

B. Structurally and outgrowth and extension of the Romanesque.

C. Achieves height and illumination symbolic of a new striving, idealism, and mystic exaltation of the period.

D. Structurally a delicately balanced organic system.

1. Pointed arch and vault raised to great heights.
2. The flying buttress.
3. Stained glass windows and general open character.

III. GOTHIC SCULPTURE

A. Subject to the architectural idea. Figures on column shafts lengthened to conform to the idea. Seldom able to stand by itself - planned as part of greater whole.

B. Average Gothic sculptures are kindlier, reflecting "Sweetness and Light"; a marked contrast to the frightening detachment from life of the Romanesque, and reveal a changed mood in European society.

C. Changes in sculptural style.

1. Heritage from the Romanesque in geometric ornament, schematic figures, rope like beards, styalized drapery.
2. High Gothic - half material and half spiritual.
3. Late Gothic - spiritual value often sacrificed to greater naturalism - "worldly" appeal.

Gothic Architecture of Later Middle Ages
O. Wilda

IV. GOTHIC PAINTING

- A. Stained glass.
  - 1. Gothic architecture left little space for wall paintings - stained glass windows serve multiple purpose of light and transparent wall painting.
  - 2. Decorative and instructive quality.
- B. Manuscript Illuminations.
  - 1. Graceful ornamental forms functionless architecture.
  - 2. Initial letters crowed out of picture panels.
  - 3. Dogma exists side by side with individual assertion.
- C. Wall painting. - Italy
  - 1. Early Gothic dominated by rigid flat Byzantine mode.
  - 2. In course of 13th century more sculptural conception - influenced by French sculpture.
  - 3. Humanistic approach effected by Franciscan movement. - gradual evolution to three-dimensional, humanistic expression.
  - 4. Duccio and Simone Martini - Siena.
    - a. Basic decorative interest combined with emotional quality.
  - 5. Cimabue and Giotto - Florence
    - a. Sculptural form and humanistic treatment.
    - b. Perceptible though limited space.
  - 6. Like Gothic Sculpture - painting, however much it bespeaks the reemergence of the individual, is religious in spirit.

ITALIAN RENAISSANCE ART
15th & 16th CENTURIES

I. Characteristics of Italian Renaissance.

A. Growing tide of assertion of individuality. Idea of personal achievement in both thought and action. Individual as an expressive creative being in contrast to the repression of individuality characteristic of the Middle Ages.

B. Classical influence - interest in the classics interacted with the secular interest of the age; ancient cultures offered similar viewpoint and social attitude.

C. Interest in the physical world and man's relationship to it. New individualism, without anchor of scientific fact, used vehicle of artistic expression.

D. Classical philosophy advanced the idea of living well on earth rather than waiting for salvation in the hereafter; but mixed with Medieval concern for the soul. Many humanists attempted to reconcile Christian and pagan thinking. Church allegiance growing more formal than actual.

E. Politically, urge toward personal achievement assumed the form of local tyrannies. - Families or individuals took forcible control of their communities. Rivalries produced wars of trade or boundaries.

II. Characteristics of Italian Renaissance Art.

A. Artist becoming individual in own right - secular as well as church patrons. - Portraits.

B. Artist became increasingly occupied with abstract generalized symbol of humanity (classicism). Absorbed particulars and came up with a summation - idealized beauty. "Style" as an independent virtue (separation of "Fine" and "Useful" Arts).

C. Artists turned to classical borrowings to help them express the generalized ideal. Subject matter, religious, pagan and secular.

D. New interest in visible.world. Widespread inquiry into nature of universe fostered experimentalists among artists. - Evolution of specific techniques and representational devises - anatomy, linear perspective, aerial perspective, etc.

III. Renaissance Architecture.

A. Subordination of structural elements to visual appearance is characteristic of renaissance architecture.

B. Imitation of classical prototypes and use of classical ornament.

C. High Renaissance interest in space and volume.

D. Fifteenth Century.

1. Brunelleschi
2. Michelozzo
3. Alberti

E. Sixteenth Century
1. Bramante
2. San Gallo
3. Michelangelo
4. Palladio

IV. Renaissance Sculpture.

A. Interest in reality, personality - influence of classical sculpture.

B. Fifteenth Century
1. Quercia
2. Ghiberti
3. Donatello
4. The dDella Robbias
5. Verrocchio

C. The Sixteenth Century
1. Michelangelo
2. Cellini
3. Bologna

V. Renaissance Painting

A. 15th Century painting mainly that of Florence. Has two chief streams one lyrical and decorative, a continuation of conservation medieval tendency - the other intellectual and formal, developing aids to the science of illusionism with emphasis upon drawing and light and shade rather than color.

1. Lyrical, decorative tradition
a. Fra Angelico
b. Botticelli
c. Sassetta

2. Intellectual, formal, experimental tradition. (Monumental)
a. Masaccio
b. Pollaiuolo
c. Della Francesca
d. Verrocchio
e. Messinia
f. Uccello
g. Signorelli
h. Giovanni Bellini (Venetian)

B. 16th Century (High Renaissance) Painting achieves classical abstract generalization with psychological insight.

1. Da Vinci
2. Michelangelo
3. Raphael

C. Venetian 16th Century Painting.

1. Essence of Venetian painting is poetic rather than intellectual. Reflects a culture dominated by stronger regard for luxury and materialism. Concerned with color, pagentry - decorative and sensuous.
a. Giorgione
b. Titian
c. Correggio (Parma)
d. Tintoretto
e. Veronese

NORTHERN RENAISSANCE & REFORMATION
PAINTING

O. Wilda

I, The 15th Century in the North.

A. Royal authority becoming centralized, weakening feudalism - position and power of aristocracy however remained influential factors.

B. With expanded individualism peasant tended to move from serf class to become a freeholder or town worker.

C. Authority of Church challenged in 14th & 15th century - though remaining strong moral and temporal force. (Wycliffe, Huss, the great chism). Religion though tempered by more worldly temper of the times still played significant role in life.

D. Developing trade - growing strength of burger class (Flanders) - materialism.

II. 15th Century Flemish Painting.

A. Decorative tendency of Gothic accompanied by more naturalistic quality demanded by growing materialism.

B. Lack of classical tradition in the North. Art combined the spirituality of Middle Ages, the pagentry of court life, and factuality demanded by self-important burger class.

C. Religious works still predominated: set in naturalistic landscapes, or atmospheric interiors.

D. Portraits become frequent, both as secular objects or as "donor portraits."

E. Objects of every day life, (often used to symbolize) - feeling of space. Naturalism emphasized by tactile quality of cloth, hair etc.

F. Painting tends toward enumeration of detail rather than generalization, and, unlike painting in the south, reflects a greater humility.

G. 15th century Flemish painters.

1. Jan Van Eyck
2. Roger Van der Weyden
3. Hans Memling
4. Hugo Van der Goes
5. Jerome Bosch

Northern Renaissance & Reformation Painting

III. The Reformation

A. Intellectually sparked by strong religious mysticism - men of extreme piety (contrast to Italian humanism).

B. Politically - national powers made conclusive attempt to separate from body of Church.

C. Power of Church menaced - religious wars.

D. Various courts of Europe still looked to Italy for aesthetic if not spiritual leadership.

E. Position of individual artist changing from liberated creator to "court pet."

F. Search for deeper religious experience accompanied at times by deliberate deformation of reality in painting. Painting often reveals the social and spiritual struggle of the century.

G. 16th Century Painters.

1. German

   a. Durer (1471-1528)
   b. Holbein (1407-1543)
   c. Gruenwald (ca. 1468 - ca. 1531)

2. Spanish

   a. El Greco (1541-1614)

3. Flemish

   a. Brueghel (1525-1569)
   b. David

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THE BAROQUE AGE

I. The Seventeenth Century.

A. Counter Reformation - art as propaganda.

B. Opening of new world with breakdown of insular ideas.

C. Development of science - especially mathematics, optics and astronomy. (Copernicus, Kepler, Galileo, Newton)

D. New viewpoint subordinated man to the universe - man a very tiny factor in the scheme. (Tendency in landscape painting to loose the figure in the landscape).

E. Centeralization of monarchies, aided by developing middle class.

II. Characteristics of Baroque Art.

A. Strong feeling for antiquity runs through aristocratic baroque.

B. In aristocratic countries art becomes impressive, emotive, sometimes sensual - combining the aristocratic and religious. (Compare with Hellenistic).

C. In bourgeois country like Holland, naturalistic factors are accentuated - middle class exalted instead of aristocracy. Landscape, architectural interiors, the common place, lighting effects, take the place of overtly religious and conventional subjects.

III. The Aristocratic Baroque.

A. Architecture

1. Most typical baroque buildings are church & palace.

2. Deliberately imposing buildings - dimensions increased - elaborately decorated with every conceivable kind of painting and sculpture.

B. Sculpture

1. Strong feeling for antiquity.

2. Melodramatic realism.

3. Movement.

4. Sculptors.

a. Bernini

C. Painting.

1, France

a. Poussin
b. Lorrain

2. Flanders

a. Rubens
b. Van Dyck

3. Spain

a. Valesquez

IV. The Bourgeois Baroque (17th century Holland).

A. Artist working under a system of free competition - struggle for economic security.

B. New society and art shaped by two factors.

1. Protestant rather than Catholic religion.

2. Bourgeois rather than courtly viewpoint.

C. Dutch art - an art of portraits, landscapes, (independent of other pretex), interiors, genre scenes, still life plus occasional classical and religious subjects.

D. Art conceived as conquest of reality through clear objective portrayal and elaborate and dramatic lighting effects.

E. Artists

1. Hals
2. Rembrandt
3. Van Ruysdael
4. Hobbema
5. Vermeer
6. Pieter de Hooch
7. Terborch

O. Wilde

THE EIGHTEENTH CENTURY
IN FRANCE & ENGLAND

I. The Age of Reason

- A. Scientific discoveries brought a conviction that nature obeys invariable laws and that through study of nature order could be brought to human affairs.
- B. Natural philosophy (Deism) - social contract idea of government.
- C. Truth to nature often meant studying classical authorities who were believed to have followed her ways accurately and from whom rules for imitation of nature could be ascertained.
- D. Classical tastes and education had been hallmarks of the aristocracy but with the democratisation of culture they were adopted in various ways by the rising middle class.
- E. Early 18th century England was far ahead of the rest of Europe along path of democracy. French intellectuals still fighting the influence of the Church and power of absolute monarchy.
- F. Eighteenth century culture combination of potent middle class feeling of sentimentality, a new found sense of virtue and morality, and a self conscious worthiness which stand opposed to the artificality, luxury, idleness and licentiousness of the upper classes.

II. Art in the 18th Century.

- A. Architecture
  - 1. The Rococo style (first half century).
    - a. Light, delicately carved shapes, cursive and flowing.
  - 2. The Neo-classical. (Last half century)
    - a. Direct imitations of ancient styles.
    - b. Influence of scientific archeology.
    - c. Restrained form of classical became associated with the morality of the middle class, and with the democratic aspirations of the times.
- B. French painting.
  - 1. Reflects the increasingly useless and negliable role of the aristocracy.

2. Portrays aristocracy engaged in elegant ideling, listening and most characteristic of the age - making delicate and skillful love.

3. Painters of aristocratic taste.

   a. Watteau
   b. Boucher
   c. Fragonard

4. Painters of middle class taste.

   a. Greuze
   b. Chardin

5. French Revolution painting.
   As in architecture, classical antiquity with its formality and recitude satisfied triumphant bourgeoisie as convenient symbols. (Republicianism and Democracy of antiquity). Art in terms of noble, herioc public sentiment.

   a. David

C. English painting.

1. Broad market among aristocracy and newly rich for portrait painter.

2. With growing sentimentality and moral interests a more sentimental portrait appears along with the traditional formal portrait.

3. Moralistic painting (Hogarth)

4. English painters.

   a. Gainsborough
   b. Reynolds
   c. Raeburn
   d. Lawrence
   e. Hogarth

THE NINETEENTH CENTURY

I. Basic Contrasts and Contradictions.

- A. Theories of social progress opposed to economic privilege.
- B. Transition from handicraft to machine production, concentration of capital, national rivalry based on commerce.
- C. Growth of large cities and factory towns - unhealthy conditions under which worker lived in contrast to advancing medical knowledge.
- D. Triumph of middle class and mounting action of working groups to wrest some betterment from that triumph.
- E. Developing science and technology (Darwin).

II. The Problem of Art and Artists.

- A. Middle class now leaders in democratic government, as well as business, became new patrons of the arts.
  - 1. Without tradition - he favored retention of proved older styles.
  - 2. Displayed same practicality and common sense toward art as toward his business. Culture expected to be standardized. Individualistic efforts penalized.
  - 3. Without patronage of Church, Monarchy, or Aristocracy artist was driven into the market place.
    - a. Architect, by very nature of his work, had to conform to established view.
    - b. Non-conforming artist worked for very limited market. (Not until the late 19th century did the middle class furnish a moderate number of art patrons with a new attitude).

III. Architecture

- A. 19th century one of revivalism - (Classic, Gothic, Renaissance, Baroque, Romanesque).
- B. Late part of century in U.S. saw very beginnings of modern commercial architecture.

IV. Romantic Spirit.

- A. Anti-classical - rather than intellectually, restrained, generalized formal - irregular, unrestrained dramatic, personalized.
- B. Escape. - (Classical, Gothic).

V. Romantic Painting

A. Reaction to Neo classicism

B. Violence, mystic, unusual, exotic, picturesque, personalized individualism, specifics.

C. Form in terms of color rather than modeling and line of Renaissance.

D. Painters.

1. French
    a. Ingres
    b. DDelacroix
    c. Gericault
    d. Corot.

2. Spanish
    a. Goya

3. English
    a. Constable
    b. Turner
    c. Blake

VI. Realism

A. Science and greater interest in tangible.

B. Growing insistence on material values.

C. Intent on subject matter.

D. Painters
    1. Courbet
    2. Millet
    3. Daumier

VII. Impressionism

A. Like realists, concerned with appearance of things. (Science, optics, and the physics of light.)

B. Suggest transitory nature of things (Darwinian theory) momentary, fleeting.

C. Sight rather than insight, perception rather than conception - objective visual effects rather than ideas in things.

D. Painters

1. Manet
2. Monet
3. Renoir
4. Degas
5. Pissarro
6. Sisley
7. Lautrec

VIII. Post - Impressionism.

A. Preoccupied with plastic and aesthetic problems - or psychologically escapest in character.

B. Reaction to Academic art as well as Impressionism.

1. Both lacked form and structure.

2. Impressionism lacked feeling and ideas - Academic art - superficial, obvious, sentimental.

C. Took from Impression the use of color with renewed emphasis on form and organization.

D. Generally agreed to be the beginning of Modern painting.

E. Painters.

1. Cezanne
2. Seurat
3. Gauguin
4. Van Gogh

ART IN THE UNITED STATES THROUGH THE 19TH CENTURY

O. Wilda

I. American Colonies

A. American Colonies necessarily shared the cultural traditions of their respective mother countries.

B. American painting

1. Pattern is like that of England - upper classes in market for courtly portrait.
2. Copley, West, Stuart.

II. The 19th Century

A. Early Artistic Development parallels European.

B. Federalist style (Neoclassicism).

1. Architecture (Jefferson).
2. Sculpture - (Powers, Greenough).

C. Eclectic architectural styles of second half of century.

1. Neo-Gothic - (institutional styles).
2. Neo-Romanesque (church).
3. Renaissance - (state bldg.)
4. Greco-Roman (monuments - r.y. stations).

D. Late 19th century beginnings of functional architecture.

1. The "skyscraper" (Sullivan).

E. Painting

1. Landscape and genre - corresponds roughly to European Romanticism with local variations.

a. Cole
b. Allston
c. Durand
d. Peale(s)
e. Trumbull
f. Vanderlyn
g. Bingham
h. Innes
i, Trumbull

2. Painters of native quality - sober, honest, realism.

a. Homer
b. Eakins

3. A native mystic (romantic).

a. Ryder

4. European expatriates

a. Whistler
b. Sargent
c. Cassatt

I.

ART IN THE 20TH CENTURY

O. Wilda

I. The 20th Century

- A. Materialism, nationalism, colonialism, and social differences carried over from 19th century - stresses becoming increasingly powerful, producing wars and revolution.

- B. Science - experiment - relativity.

II. The Artist in the 20th Century.

- A. Deprived of patronage he fell back on approval of few like minded individuals who would accept his non representational formulations - took refuge in experiment.

- B. Until recently, public has tended to ignore artist, treating him as negligible factor in the social scene.

- C. Overwhelming emphasis placed on individual enterprise - intellectual individualism was also inevitable - (awareness of "genius" as a type.)

III. Modern Art

- A. Experimental
  - 1. Abstraction, distortion, simplification.
  - 2. Use of past forms and media in new ways.
  - 3. Innovation - "Accidental"

- B. Individual
  - 1. Personal point of view (esoteric).
  - 2. Not necessarily aimed to please.

- C. Reaction to traditional academic art.

- D. Trends in "Modern" painting.
  - 1. Intellectual - concerned with plastic and aesthetic problems-with methods of painting rather than content.
    - a. Form often in terms of media alone.
    - b. "Art for Arts Sake".
    - c. "Cubism," "Machine Art" Futurism.
    - d. Non-objective abstract art - Constructivism, Formalism, Purism, (international style in architecture.)
    - f. Artists.

e. Artists, cont.

(1) Archipenko
(2) Bauer
(3) Berman
(4) Blackburn
(5) Braque
(6) Duchamp
(7) Feininger
(8) Kuinyoshi
(9) Leger
(10) Man Ray
(11) Marc
(12) Marin
(13) Matisse
(14) Modigiliani
(15) Moholy nagy
(16) Mondrian
(17) O'Keeffe
(18) Picasso
(19) Weber.

2. Rejection of Materialism, turns to the inner eye. Subjective. (psychological).

a. Use of distortion
b. Irrational
c. Social protest
d. Dadaism, Expressionism, Surrealism, Primitivism, Neo-Romanticism.
e. Non-objective free form - Abstract Expressionism.
f. Artists

(1) Austin
(2) Beckman
(3) Berman
(4) Blume
(5)Chagall
(6) Chirico
(7) Dali
(8) Ernst
(9)Kandinsky
(10) Klee
(11) Miro
(12) Picasso
(13) Rouault
(14) Seilgman
(15) Tamayo
(16) Tanguy

E. Traditional Conventional Trends in U. S. Painting.

1. Not uneffected by "modern" movement.

2. Social realism.

(a) The "Ashcan" school of the early part of the century.
(b) Socially conscious art of the depression years.

3. Painters of the American scene. (The Regionalists.)

4. Artists.

a. Henri
b. Luks
c. Sloan
d. Bellows
e. Marsh
f. Hopper
g. Hurd
h. Wood
i. Curry
j. Benton
k. Cadmus
l. Burchfield
m. Gropper

F. 20th Century Sculpture.

1. Qualities in common with painting and architecture - movements parallel those in other arts.

2. Traditional viewpoint has continued to operate.
    - a. Maillol
    - b. Zorach
    - c. Laurent
    - d. Epstein
3. Cubists and Post-Cubists
    - a. Picasso
    - b. Lipchitz
    - c. Moore
    - d. Brancusi
    - e. Gabo
    - f. Belling
4. Expressionism
    - a. Barlach
    - b. Lehmbruck
    - c. Harkavy
5. Abstractionism and Constructivism
    - a. Calder
    - b. Arp

G. 20th Century Architecture

1. Has of necessity avoided flight from reality that marks modern painting and sculpture - functional relationships dictated by utility as well as aesthetic need.
2. Has roots in late 19th century - Richardson, Sullivan, Buffington.
3. The concept that "form follows function." New materials and old materials used in new ways - technology. Materials of construction used in decorative ways. Integration of painting, sculpture and architecture.
4. The Skyscraper
    - a. Use of steel - the elevator
    - b. Woolworth Building - Gilbert - Gothic Forms.
    - c. McGraw-Hill Building.
    - d. New York Daily News Bldg.
    - e. Trend is away from height.
5. The International Style.
    - a. Places emphasis upon enclosure of volumes of space - and tends toward an asymmetrical arrangment. Depends for decorative effect on possibilities of materials used, and proportions of composition instead of traditional "applied" ornament.
        - (1) Gropius - (Bauhaus)
        - (2) LeCorbusier - "The idea of a machine for living."

6. The "Organic Style" - Frank Lloyd Wright.

    a. Building not an aesthetic unit sufficient unto itself, a conception stemming from particular needs. Related to natural background in which placed.

        (1) "Robie House"
        (2) "Falling Water"
        (3) "Johnson Wax Co. Bldgs."
        (4) "Price Tower"

7. Modern apartment dwelling.

H. 20th Century Industrial Art.

1. Form in terms of use, materials and tools.

2. The Industrial Revolution and machine made art - "applied art" - ornament and art.

3. Modern industrial design

    a. Profession of industrial design born after W.W. 1
    b. Little on the market today not influenced by designer.

4. Three musical instruments.

    a. 18th century harpsichord
    b. 19th century piano.
    c. 20th century piano.

5. Three package sealers.

    a. 1918 model
    b. 1932 design
    c. 1941 design

6. Machine art - mass production and standardization.

    a. Five faucets
    b. Two coffee makers
    c. The automobile
    d. Modern furniture
    e. Modern ceramics

A-127 ART APPRECIATION
REFERENCES

History of World Art -- Upjohn Wingert, Mahler

An Illustrated Handbook of Art History -- Roos
Th
The Story of Art -- Gombrich

Art Through the Ages -- Gardner

Art and Ideas -- Fleming

Art and Civilization -- Myers

Roman Painting -- Maiuri

Byzantine Painting -- Grabar

Gothic Painting -- Dupont, Gnudi

The Fifteenth Century -- Lassaigne

The Sixteenth Century -- Venturi

The Seventeenth Century -- Dupont

The Eighteenth Century -- Traz

The Nineteenth Century -- Raynal

Modern Painting -- Raynal

A Treasury of Art Masterpieces -- Craven

300 Years of American Painting -- Eliot

Modern American Painting -- Boswell

New Art in America -- Baur

Modern Museum Folio on Sculpture -- N.Y. Mod. Museum

Art and Industry -- Read

Form -- Bill

Art in Modern Architecture -- Bitterman

Art Today -- Faulkner, Ziegfeld, Hill

ENGLISH COMPOSITION EXPERIMENTAL GROUP

Course Outline
Fall Quarter, 1958

Objectives:

The course emphasizes the communicative arts of reading and writing and this is concerned with the logical, accurate and effective presentation of ideas, with the understanding of the techniques of such presentation in literature, and with the inter-relationship of various aspects of our culture as they appear in literature, history, music and art.

Textbooks:

Knoll, Robert E., Contrasts, Harcourt, Brace and Co., New York, 1955

Roberts, Paul, Understanding English, Harper and Brothers, New York, 1958

A standard dictionary, such as The American College Dictionary

Papers:

The student writes one paper a week, 400-500 words in length. Half of all papers assigned deal with topics arising from the content of the literature, history, music and art courses and are chosen by the instructors of those courses. Of all papers written, half are written in class. Papers are corrected by the student and returned to the instructor.

General Procedure:

The general procedure includes class discussions, question and answer, lectures, individual conferences and audio-visual aids.

Examinations:

Tests and examinations are set by the individual instructor. The final examination, a written composition, is the determining factor in the student's grade and is read by more than one instructor.

Evaluation:

The student's work is evaluated according to his participation in discussion, his examinations and his written compositions.

Course Work:

During the fall quarter, the following material is covered, in addition to the paper a week already mentioned.

Roberts - Pages 1 through 256, although the whole book is used as a handbook.

Knoll - Pages 1 through 138, although not every essay is discussed.

NGLISH III

Course Work

Week

1. Textbooks, Objectives, Procedures, limiting the topic

Theme I - (outside of class) "The Function of a College"

Roberts: "Something to Begin With" - Chapter I
"Something about Language" - Chapter II

2. Roberts: "Something about English" - Chapter III
Beginnings and endings of themes.
Common errors.

Theme II - (in class) "It was reported that a Greek said 'the Egyptians are the most religious of men.' Comment on this sentence, keeping in mind the difference between the Greek and the Egyptian philorophies."

3. Roberts: "Something about Writing" - Chapter IV
"How We Learn to Speak" - Chapter V
Knoll: "The Condition of Man" - Section I

Theme III: An essay on a topic suggested by Thoreau's essay in Contrasts.

(Individual conferences will begin this week.)

4. Test on Roberts, Chapters - I-IV.
Discussion of errors in punctuation, spelling, coherence, logic in themes.

Roberts: "How We Learn to Write - If We Do" - Chapter VI
"Sounds and Letters" - Chapter VII (begin)

Theme IV: (in class) "Discuss the Greek concept of liberty as it is evidenced in the fields of politics, art, and history."

5. Roberts: "Sounds and Letters" - (complete) Chapter VII
"How Do You Spell Ghoti?" - Chapter VIII

Theme V: Critique on an article taken from the Atlantic, Harper's.

6. Knoll: "The Aims of Education" (First Five Essays) - Section II
Roberts: "Something That Ends with a Period" - Chapter IX
Discussion of errors in sentence structure and organization.

Theme VI "Restricted or Common Education?" General Topic.

ENGLISH 111

7. **Roberts:** "Grammarian's Funeral" - Chapter X
"Word Classes in English" - Chapter XI
Knoll: "The Aims of Education" (Last Essays) - Section II

Theme VII (in class) "America and Rome" The United States has frequently been compared to Rome. Using evidence from any field, discuss this concept.

8. **Roberts:** "Word Classes in English" - Chapter XI (Repeat)
"Sentence Patterns" - Chapter XII

Pre-Test: Roberts - Through Chapter XII

Theme VIII (out of class theme) - An essay on a topic suggested by the articles of Hutchins and Taylor

9. **Examination:** Roberts - Through Chapter XII

Discussion of Themes.

10. **Knoll:** "Democratic Society: Equality and Responsibility" - Section III
Roberts: "Expanding the Patterns" - Chapter XIII

Theme IX "Will Durant has called the Medieval Period 'The Age of Faith.' Show how this is illustrated in Music, Art, Literature, and History.

11. **Roberts:** "Immediate Constituents and Sentence Modifiers" - Chapter XIV
"Combining the Patterns" - Chapter XV

Theme X (Out of class) "Individualism in modern America"

Discussion and Review of basic errors in themes.

12. **Review:**

Examination (one hour) on Roberts - through Chapter XV

Final Examination (two hours)

"Discuss the use of symbolism in any period you have studied."

(Doubtful papers are read by other instructors. All failures are departmental.)

ENGLISH 112

COURSE WORK

Week

1. General discussion of the term paper.
    - A. Topic: A research paper on an integrated subject (Art, Music, History, Literature, Science) with an upper time limit of 1850.
    - B. Papers will be read by the composition instructor and the subject matter instructor.
    - C. Preliminary outline and preliminary Bibliography - due January 21st.
    - D. Bibliography and footnote cards due January 28th.
    - E. Tentative final outline due February 4th.
    - F. Rough draft due February 11th.
    - G. Final copy due February 23rd.
    - H. The form to be followed is indicated in the college style manual.

    Roberts: Review - through Chapter XV.

2. Roberts: "Finding the Facts" - Chapter XXX
    "The Difference Between Plagiarism and Research" - Chapter XXXI
    Knoll: "Liberty, Restraint, and License" - Section IV
    Theme: "Contemporary Freedom"

3. Roberts: "Ibid. and "Op. Cit." - Chapter XXXII
    Themes: Errors in paragraphing and transition.
    Discussion: "Limiting the Research Topic"
    Preliminary Outlines and Bibliographies.

4. Roberts: "Intonation" - Chapter XVI
    "Punctuation" - Chapter XVII
    Discussion: "The Major Premise and Valid Data in the Research Paper."
    Bibliography and footnote cards.

5. Individual Conferences on the term paper.
    Test on Roberts - Chapters XXX, XXXI, XXXII, XVI, XVII.

6. Rough drafts of term papers.
    Discussion: Plagiarism, the thesis sentence, organization, correct form.
    Theme: A progress theme based on the research paper.

7. Roberts: "Punctuation" - Chapters XVIII, XIX, XX.
    "Speech Communities" - Chapter XXI.
    Conferences on research papers.
    Research papers due.

8. Roberts: "Writing Communities" - Chapter XXII
    "Split Infinitives and Such" - Chapter XXIII
    Knoll: "Science and Values" - Section V
    Themes: (in class) "Discuss the pressures that work toward conformity in America"

9. Roberts: "Slang" - Chapter XXIV.
"Paragraphs and Logic" - Chapter XXVIII
Knoll: "Language and the Future" - Section VI
Discussion - The Précis, the Abstract, the Summary.

10. Discussion and Conferences on Research Papers.
Review Roberts.
Theme: "Write a Précis of either Leacock's "Common Sense and the Universe" or James's "Pragmatism's Conception of Truth."

11. Examination on Roberts.

Final examination:

Summarize the main points of your term paper.

Writing 113

Course Work

Week

1. The Short Story: definition and characteristics--characterization, theme, plot, setting.

   Knoll: Section VIII - Reading Fiction, "First Considerations"

2. Theme: An essay on a topic suggested by the articles in "First Considerations" -

   Knoll: "How closely should the text be examined?"
   Short story and critique by Mary McCarthy

3. Discussion: "Romaniticism and Realism"--
   "Symbolism in the Short Story"

   Knoll: Short Story, "Theft" by Porter--
   Short Story, "Blackberry Winter" by Warren--

   Theme: Compare and contrast Flaubert's use (in class) of symbolism with McCarthy's.

4. Discussion: Review of Analysis as an expository form-

   Theme: Discuss the Relation of the artist to his work. Use examples taken from two fields.--

5. Knoll: Short Stories by Mansfield and Trilling.-- "Atmosphere, Symbol, and Style"

   Examination: (a) - Briefly explain the various techniques used in an analysis of a short story.

   (b) - Compare and contrast the handling of theme in "Blackberry Winter" and "The Other Margaret"

6. Discussion: Expository Definition-

   Knoll: "On Reading Poetry"

   Theme: Explain some of the difficulties encountered in "The Study of Poetry."

7. Discussion: Ballads, Scansion, other poetic techniques

   Knoll: Poems in "First Considerations"

   Theme: (in class) Using any aids you wish, write a critical analysis of "An Elementary School Classroom in the Slum"

8. Discussion: Expository Classification

Knoll: Poems in "Variations on Themes" (Browning, Flousman, Marlowe, Ralegh)

Theme: (in class) Write a paper comparing Thomas' "And Death Shall Have No Dominion" with Dunne's "Death, Be Not Proud."

9. Discussion: Ciardi's article on Frost's Poetry.

Knoll: Poems by Blake, Auden, Williams, Dickinson

Theme: (1,000 words) Using material from literature, art and history, write an essay on a topic suggested by the conflicts between idealism and materialism or conformity and individualism.

10. Discussion of papers - Review: Short Story - characteristics and devices; Poetry - techniques, values, and the aesthetic experience.

11. Final examinations on (a) The Short Story and poetry and (b) history, art, music, and literature.

Syllabus for bloc
course
HISTORY OF WESTERN CIVILIZATION
101, 102, 103

Taught by Clifford Miller, 1958-59

Objectives of the course:

By highlighting the importance of culture diffusion and by tracing bread trends in all phases of human activity, this course is designed to show that the story of the past is intimatdly related to the story of the present and that an accurate conception of one's country and one's world depends upon an understanding of the historical forces that have shaped them. Provided with such a historical perspective, the student is better equipped to learn vicariously from the experiences of others before him and to evaluate critically the developments of his own day.

History of Western Civilization seeks to develop a world view that will broaden the student's sympathies and deepen his understanding of peoples everywhere. It aims to provide that solid core of general knowledge necessary for every educated person's intellectual equipment, to stimulate esthetic appreciation and cultural interest, and to endow the prosaic with the fascination that comes from historical association.

Finally, the course purposes to convince the student that history is alive and thrilling, that it provides variety and excitement, and by so doing enlarge his leisure time possibilities for relaxation and enjoyment.

Plan of the course:

This is a three-term sequence course based on the two-volume work, A History Of Civilization (1955), by Brinton, Christopher and Wolff. Because of the voluminous amount of required textbook reading (about 1365 pages) no outside work was required for the students in the bloc program, 1958-59.

For the first term's work (101) the reading assignment covered chapters 1 through 9 (prehistoric man through the later Middle Ages).

For the second term's work (102) the reading assignment covered chapters 10 through 19 (the Renaissance through the revolutions of 1848).

For the third term's work (103) the reading assignment covered chapters 20 through 30 (the Industrial Revolution to the present).

The movement of the course was coordinated with the other subjects given as part of the bloc program: English Composition, World Literature, Speech, Music and Art Appreciation.

To ensure a fairly broad base for a grade, three hour exams were given each term. These were mostly objective, but there was also a short essay portion as well. The final two-hour examination was always essay.

One or two movies were shown each term to explain, emphasize or summarize lecture and textbook material.

Organization of the course and lecture topics: (101):

INTRODUCTION
1. Why study history?
2. Views of history.

FOUNDATIONS OF CIVILIZATION
3. Man's physical and cultural evolution during the preliterary period.

CENTERS OF EARLY CIVILIZATION

4. Egypt.
5. Mesopotamia.
6. India.
7. China.

CLASSICAL CIVILIZATION

8. Political, economic and social developments in Greece.
9. Cultural achievements of the Greeks.
10. Alexander the Great.
11. The Roman Republic.
12. The Empire and the Roman achievement.

FOUNDATION INSTITUTIONS AND CULTURES OF MEDIEVAL CIVILIZATION

13. The Germans.
14. The rise and spread of Christianity.
15. The Byzantine empire.
16. The triumph of Islam.
17. Carolingian France.
18. England before the Norman invasion.

MEDIEVAL CIVILIZATION

19. Political and economic organization of feudalism.
20. Organisation and ministry of the medieval Church.
21. The Crusades.
22. Medieval thought and art.
23. The decline of feudalism.
24. The beginnings of modern England.
25. The beginnings of modern France.
26. The Hundred Years War.
27. Political developments in Germany and Italy.
28. Russia down to about 1500.

Organization of the course and lecture topics (102):

THE AGE OF THE RENAISSANCE AND REFORMATION

1. Characteristics of the Renaissance.
2. The Renaissance in the South.
3. The Renaissance in the North.
4. The decline of the medieval Church.
5. Luther and Calvin.
6. The Reformation in England.
7. The Counter-Reformation.
8. The Hapsburgs.
9. Spain in decline.
10. The age of exploration and discovery.

THE EARLY MODERN PERIOD

11. The commercial revolution.
12. Absolutism in Russia: Peter the Great.
13. Absolutism in England: the Stuarts.
14. Oliver Cromwell and the Interregnum.
15. The Restoration and the Glorious Revolution.
16. The Enlightenment: science, reason and religion.
17. Enlightened despotism.
18. The struggle for world empire.
19. Political theorists: the social contract.
20. The American Revolution.

21. Background of the French Revolution.
22. The French Revolution.
23. Napoleon and the French Imperium.

NATIONALISM AND LIBERALISM

24. The Congress of Vienna and reaction.
25. France, 1815-1848.
26. Europe in revolt, 1830-1848.

Organization of the course and lecture topics (103):

NATIONALISM AND LIBERALISM (continued)

1. Unification of Italy.
2. Unification of Germany.
3. Domestic progress in Germany, 1870-1914.
4. Democratizing of England.
5. The Irish Problem.
6. Revolutionary focus in Russia.
7. Anti-democratic theorists.
8. The Third Republic in France.

INDUSTRIALISM, SCIENCE AND EXPANSION

9. The Industrial Revolution.
10. Karl Marx.
11. Charles Darwin.
12. European expansion overseas.
13. European imperialism in Africa.
14. European imperialism in Asia.

ERA OF WORLD CONFLICT

15. Background of the First World War.
16. Course of the First World War.
17. The post-war settlements and the search for security.
18. Fascist Italy.
19. National Socialist Germany.
20. Communist Russia.
21. European democracy in the wasteland.
22. The New Deal.
23. China and Japan.
24. Background of the Second World War.
25. Course of the Second World War.

THE POST-WAR WORLD.

26. Nationalism in Asia and Africa.
27. The Cold War.
28. Achievements and failures of the United Nations.

HISTORY OF WORLD CIVILIZATION, 101

F. Haines

October, 1957

Each student is required to read one book during the quarter. The period covered is that from the beginning of men to 1400 A.D. No novels will be accepted. The book must be brought to the instructor for his approval before the report is submitted.

The reports are due on Monday, December 2.

Making an evaluation will require reading all of the book chosen and selections from one or more other books in order to have a basis for evaluation. It is recommended that the student read the portion of the text dealing with the period of his book prior to reading the book itself.

The evaluation must be written in correct English. Failure to complay with this requirement will bear the following penalty: A deduction of one point for each mistake to a total of 9, more mistakes than this will result in a grade of F for the assignment.

The evaluation should consist of the following elements, though not necessarily in the order given.

1. A statement of the scope of the work with especial attention to the limitation of treatment imposed by the author.

2. The purpose of the author in writing this book. Such a statement of purpose may frequently be found in the preface.

3. A statement as to the accuracy of the facts.

4. A statement as to the validity of the interpretations of the author. Do you agree with them? Does he leave out important evidence in making his case?

5. A statement as to the strengths and weaknesses of the book as a whole. Examples of each should be quoted to illustrate your points.

6. Conclusion. An overall evaluation of the book as a whole. You should incorporate and summarize the individual assessments made above.

7. An assessment of the value of the book as to the audience or audiences for which this book is best suited.

8. If possible, some information concerning the author and his competence in the field should be included in the report.

Length. There is no set length for the evaluation. It is impossible to make an effective evaluation in less than four hundred words. If you need more than two thousand words, you are probably not organizing your evaluation properly.

Padding of the report in order to attain bulk will not be tolerated. Padding includes such things as excessively wide margins, triple spacing, inclusion of blank pages and artificial chapter divisions.

Each report will include a complete statement of the publication data of the book. This includes the author's name, the full title of the book, the date of publication and the name of the publisher and the place of publication.

GRADING

The reports will be graded on logical construction, perceptive analysis and the quality of the writing.

ESSAY TESTS

All examinations in this course will be essay tests. The following points should be taken into consideration in writing essays.

1. Read the question carefully. The wording of the question will tell you what information you should include, what you should leave out.

2. Organize the question before you start to write. Decide on the most important points, make sure you include each of them in your answer. Choose factual detail to support the major points you intend to make.

3. Allot your time. Four questions, in a fifty minute period, will permit approximately 10 minutes writing time per question.

4. Read all of the questions before you begin to write. Start with the question which seems easiest or the one which you know the best, regardless of the order of the questions. Do your best answer first.

5. Always attempt to answer a question. Frequently you will discover that you know part of the answer if you try. Sometimes you have the answer without being aware of it and the writing will bring it out. Some credit will always be given for an attempt to answer a question regardless of the quality of the answer.

COURSE GRADES

Each assignment submitted will be given a numerical grade. The quarter grade will be an arithmetical average of these grades. The grades are as follows: A - 100-91; B - 90-81; C -80-71; D - 70-64. Book reports failing to meet composition requirements will be scored 20 points. Missed assignments not made up or for which the student does not have an adequate excuse will be scored 0.

HISTORY OF WORLD CIVILIZATION
101

Fall, 1957

F. Haines

Texts: Brinton, Christopher and Wolff, A History of Civilization
Fox, Atlas of European History

Reserved books: Barker, Alexander to Constantine
Bennett, Six Medieval Men and Women

Week	Chapter	Topics
1	1	Egypt, Assyrians, Hittites, Palestine, Jews
2	2	Greek pre-history
3	2	Age of Tyrants through Golden Age
4	2	End of Hellenic Greece, Alexander the Great
5	2, 3	Hellenistic World, The Etruscans
6	3	Rome through Augustus
7	3, 4	Decline of the Empire
8	5	Barbarian invasions, Merovingian France
9	5, 6 part IV	Carolingians, Norse, Ottonian Empire
10	6, 7	Hohenstauffen, Crusades, France & England unify
11	8, 9	Papacy, The High Middle Ages

Week Due	Pages	Outside Reading
4	4-18	Barker
5	61-64	Barker
6	229-30	Barker
7	242-244	Barker
8	474-475	Barker
10	Any chapter	Bennett, Six Medieval Men and Women

Hist. 102

Winter Quarter Assignments

1st	Week	Text	Chap. 10	Early Renaissance
2nd	Week	Text	Chap. 10	Italian Renaissance
3rd	Week	Text	Chap. 11	Northern Renaissance
4th	Week	EXAMINATION		
		Text	Chap. 12	Reformation
5th	Week	Text	Chap. 13	Also Calvinism
6th	Week	EXAMINATION		
		Text	Chap. 14	Stuart England
7th	Week	Text	Chap. 15	France under Louis XIV
8th	Week	Text	Chap. 15	Age of Reason
9th	Week	Text	Chap. 16	Dynastic Wars
10th	Week	Text	Chap. 16	Mercantilism & Nationalism
11th	Week	Final		

Text Brinton, Christopher & Wolff, A History of Civilization

Mosse, Calvinism

Required outside Reading: Book Evaluation, Avg. 700 pages

HISTORY 103

Spring Term Assignments

1st Week	The French Revolution	TEXT	Chapter 18
2nd Week	The Consulate	TEXT	Chapter 18
3rd Week	The Empire EXAMINATION	TEXT	Chapter 19
4th Week	The Congress of Vienna and Reaction	TEXT	Chapter 20
5th Week	The Revolutions EXAMINATION	TEXT	Chapter 20
6th Week	Unification of Germany & Italy	TEXT	Chapter 21
7th Week	Background of World War I	TEXT PAMPHLET	Chapter 22, 23
8th Week	World War I		Chapter 24
9th Week	RUSSIAN REVOLUTION Book Evaluation		Chapter 25
10th Week	FASCISM		Chapter 26
11th Week	FINAL EXAMINATION		

TEXTS: Brinton, Christopher and Wolff, _A History of Civilization_, vol. II

Lee, _The Outbreak of the First World War_.

BLOCK GROUP

World Literature

Course Outline

Fall Term

I. Introduction to world literature. The Ancients and our debt to them. The Hebrews and the Bible. Read selections from Old Testament: Creation, Joseph, Job, Psalms, Isaiah.

II. The Greeks. Greek literature. Homer. Read the *Iliad*.

III. Greek History. The Periclean Age. Introduction to Drama. Read *Agamemnon* and selections from Thucydides.

IV. Continuation of III. Read *Oedipus* and *Antigone* and further selections from Thucydides.

V. Introduction to Greek philosophy. The rise of Rome. Read Plato's *Apology*, *Crito*, *Phaedo*, Aristotle's *Poetics* and selections from [illegible]

VI. Rome at her height. The beginnings of Christianity. Read selections from Cicero, Virgil's *Aeneid* and selections from the New Testament.

VII. The decline of Rome. Read *The Satyricon* and Augustine's *Confessions*.

VIII. The rise of the Middle Ages. Read *Saga of Hrafnkel* and *Song of Roland*.

IX. The height of the Middle Ages. Read *Aucassin and Nicolette*, *Our Lady's Tumbler* and Dante's *Inferno*.

X. The decline of the Middle Ages. Read Dante's *Purgatorio* and *Paradiso* and selections from *The Decameron*.

XI. The English Middle Ages. Read selections from Chaucer and Malory's *Le Morte d' Arthur*.

Winter Term

I. The Renaissance. Read Erasmus' *Praise of Folly*, selections from Castiglione and from Machiavelli.

II. The Renaissance continued. Read selections from Rabelais, Cellini, Montaigne and Spenser.

III. The Renaissance continued. Read selections from Cervantes' *Don Quixote*.

IV. The Renaissance continued. Read Shakespeare's *Hamlet*.

V. The Neoclassics. Read Milton's *Samson Agonistes* and Moliere's *Bourgeois Gentleman*.

VI. Neoclassicism continued. Read Racine's Phaedra and Pope's Essay on Man.

VII. From Neoclassicism to Romanticism. Read Voltaire's Candide and selections from Rousseau's Confessions.

VIII. Romanticism. Read Goethe's Faust.

IX. The English Romantic Poets. Read selections from Byron, Wordsworth and Coleridge.

X. Romanticism continued. Read selections from Shelley, Keats, Tennyson, Browning, Poe, Whitman, Hawthorne and Melville.

Spring Term

I. The rise of realism. Read Balzac's Gobseck.

II. Realism continued. Read Flaubert's Simple Heart and Dickens' Hard Times.

III. Realism continued. Psychology. Read Dostoevsky's Notes from the Underground.

IV. Naturalism. Read Tolstoy's Death of Ivan Ilyich and Chekhov's The Kiss.

V. Naturalism continued. Read Ibsen's Wild Duck.

VI. The Symbolists. Read selections from Baudelaire and Rimbaud.

VII. Symbolism continued. Read selections from Blok, Yeats, Lorca, Rilke and Synge.

VIII. The Moderns. Read Eliot's Murder in the Cathedral and Joyce's Portrait of the Artist.

IX. The Moderns. Read Gide's Theseus and Mann's Tristan.

X. The Moderns. Read selections from Kafka, Proust, Lawrence, Faulkner, and Brandao.

COURSE SYLLABUS

MUSIC 127 MUSIC HISTORY AND APPRECIATION

Oscar Bjorlie   Block Experiment   T, Th 1:00   Sept. 1958

Almost everyone is exposed in his daily life to many hours of hearing music. Unfortunately, too great a proportion of this music is popular dance music to which, partly for our own protection, we do not really listen. The purpose of Music 127, therefore, will be twofold: first, we shall endeavor to learn how to listen to music instead of merely hearing it; and second, we shall try to increase our understanding and love of the serious art music of our civilization.

The text for the course is Music: A Design for Listening by Homer Ulrich. In addition, there will be a great deal of listening to recorded music, both in and out of class.

FIRST QUARTER - Antiquity to 1450 A D

There is little evidence concerning the music of the ancient civilizations; and during the early part of the quarter we shall discuss the technical aspects of music including such things as musical materials, form in music, musical instruments, rhythm and meter, melody, and harmony. Whenever possible, these principles will be connected with the other arts to show that there is much similarity among the underlying foundations of all the arts.

SECOND QUARTER - 1450 to 1825

I Renaissance - 1450 to 1600
  A. The Church modes
  B. Rhythmic practices
  C. Josquin des Pres
  D. Palestrina
  E. The Elizabethan School

II The Baroque - 1600 to 1750
  A. Basso Continuo
  B. The Opera
  C. Instrumental music
  D. Choral music

III Bach and Handel

IV Viennese Classical Period 1750 to 1825
  A. The Rococo
  B. Haydn
  C. Classicism

V. Mozart

VI. Beethoven

THIRD QUARTER - Romantic and Modern Periods

I The Early Romantic period
  A. Schubert
  B. Weber
  C. Chopin
  D. Mendelssohn
  E. Schumann

II Program music and the Nationalists
  A. Liszt
  B. Smetana
  C. Grieg
  D. Russian Nationalists

III Nineteenth Century Opera
  A. Grand opera, lyric opera, Italian opera
  B. Verdi
  C. Wagner

IV The Abstract Ideal
  A. Brahms
  B, Dvorak
  C. Franck

V Post-Romanticism and the New Music
  A. Post-Romanticism
  B. Impressionism
  C. New Music

VI Jazz - origin and characteristics

VII American Music
  A. New Influences
  B. Music today

COURSE SYLLABUS

Herbert Cecil
Oct. 20, 1957

Music 127 Music History and Appreciation T 1:00
Block Experiment Th 1:00

Almost everyone is exposed in his daily life to many hours of hearing music. Unfortunately, too great a proportion of this music is popular dance music to which, partly for our own protection, we do not really *listen*. The purpose of Music 127, therefore, will be twofold: first, we shall endeavor to learn how to *listen* to music instead of merely *hearing* it; and second, we shall try to increase our understanding and love of the serious art music of our civilization.

The text for the course is *Music: A Design for Listening* by Homer Ulrich. In addition, there will be a great deal of listening to recorded music, both in and out of class.

Since this course is a part of the Southern Oregon College Block Experiment in the Humanities, it will adhere to the chronological approach employed in the other courses in the Experiment.

First Quarter - Antiquity to 1450 A D

There is little evidence concerning the music of the ancient civilizations; and during the early part of the quarter we shall discuss the technical aspects of music including such things as musical materials, form in music, musical instruments, rhythm and meter, melody, and harmony. Whenever possible, these principles will be connected with the other arts to show that there is much similarity among the underlying foundations of all the arts.

Second Quarter - Renaissance, Baroque and Viennese Classical periods - 1450-1825

I. Renaissance - 1450-1600
    A. The *cantus firmus*
    B. The Church modes
    C. Rhythmic practices
    D. Josquin des Prez
    E. Palestrina
    F. The Elizabethan School

II. The Baroque - 1600-1750
    A. Basso Continuo
    B. The opera
    C. Instrumental music
    D. Choral music

III. Bach and Handel

IV. The Viennese Classical Period 1750-1825
    A. The Rococo
    B. Haydn
    C. Classicism

V. Mozart

VI Beethoven

Third Quarter - Romantic and Modern Periods

I. The Early Romantic period
    A. Schubert
    B. Weber
    C. Chopin
    D. Mendelssohn
    E. Schumann

II. Program music and the Nationalists
    A. Liszt
    B. Smetana
    C. Grieg
    D. Russian Nationalists

III. Nineteenth Century opera
    A. Grand opera, lyric opera, Italian opera
    B. Verdi
    C. Wagner

IV. The Abstract Ideal
    A. Brahms
    B. Dvorak
    C. Franck

V. Post-Romanticism and the New Music
    A. Post-Romanticism
    B. Impressionism
    C. New Music

VI. Jazz
    A. Definition
    B. Origin and characteristics

VII. American Music
    A. New Influences
    B. Music to-day

COURSE OUTLINE

MUSIC 127 MUSIC HISTORY AND APPRECIATION

rbert Cecil Block Experiment Sept. 1957 Fall Quarter

Almost everyone is exposed in his daily life to many hours of hearing music. Unfortunately, too great a proportion of this music is popular dance music to which, partly for our own protection, we do not really *listen*. The purpose of Music 127, therefore, will be twofold: *first*, we shall endeavor to learn how to *listen* to music instead of merely *hearing* it; and second, *we shall try* to increase our understanding and love of the serious art music of our civilization.

The text for the course is *Music: A Design For Listening* by Homer Ulrich. In addition, there will be a great deal of listening to recorded music, both in and out of class. The following is a listing of the reading assignments for each week in the fall quarter.

1. Introduction

2. Chapter 8, Organizing Principles, p. 99.

3. Chapters 9 & 10, Forms, p. 112.

4. Chapters 1 & 2, Musical Materials, p. 3.

5. Chapter 3, Musical Instruments, p. 22.

6. Chapter 5, Rhythm and Meter, p. 55.

7. Test

8. Chapter 6, Melody and Melodic Types, p. 71.

9. Chapter 7, Harmony, p. 85.

10. Music in the Ancient Civilizations. (Lecture Only)

11. Music in the Middle Ages. (Lecture Only)

COURSE OUTLINE

MUSIC 127 MUSIC HISTORY AND APPRECIATION

Herbert Cecil   Block Experiment   Winter Quarter

The second quarter of this course covers the music of the Renaissance, the Baroque, and the Viennese Classical periods, or the period between 1450 and 1825 A. D. The following is a listing of the reading assignments for each week of the winter quarter.

1.	Chapter	13,	The Renaissance Period,	p. 179
2.	"	"	" " "	"
3.	"	14,	The Baroque Period	p. 200
4.	"	15,	Handel	p. 214
5.	"	"	Bach	p. 220
6.	Test			
7.	Chapter	16,	The Classical Period	p. 234
8.	"	"	Mozart	p. 245
9.	"	17,	Beethoven	p. 255
10.	"	"	"	"

COURSE OUTLINE

MUSIC 127 MUSIC HISTORY AND APPRECIATION

Herbert Cecil **Block Experiment** **Spring Quarter**

The third quarter of this course covers the time between 1825 A. D. and the present or those eras known as the Romantic, Post-Romantic, and Modern periods. The following is a listing of the reading assignments for each week of the winter quarter.

1.	Chapter	18,	The Early Romantic Period,	p. 273
2.	"	"	" " " "	"
3.	"	19,	Program Music & the Nationalists	p. 304
4.	"	20,	Nineteenth century Opera	p. 324
5.	Test			
6.	Chapter	21,	The Abstract Ideal	p. 345
7.	"	22,	Post-Romanticism	p. 362
8.	"	23,	Jazz	p. 385
9.	"	24,	American Music	p. 403
10.	"	"	" "	"

Speech 111x, SPEECH FUNDAMENTALS, Course outline for fall quarter, 1958-59.

Week 1.	Sept. 29-Oct 3.	Introductory. Students prepare speech inventory and interview each other in preparation for second assignment. Assignments Chapters 1 and 2 to be read. Text: Principles of Speech by Alan H. Monroe, 4th brief edition, c. 1958.
2.	Oct. 6-10	Present 2 to 3 minute speeches of introduction introducing classmates. Reading assignment: Chapter 3 to page 71. Begin reading Chapter 4. Prepare the best kind of outline you can in preparation for the speaking assignment. Use brief notes or none at all in speaking. Work for good audience contact.
3.	Oct. 13-17	Present 2 to 4 minute speeches on hobbies or special interests. Use one-step outline plan for development described in Chapter 4. Room chairman will preside, using instruction sheet "Duties of a Room Chairman" as guide. Speech will be informative type. Chairman: Speakers:
4.	Oct. 20-24	Continue assignment 3. Chairman: Speakers:
5.	Oct. 27-31	Speech to inform selecting subject from experimental program. Review assigned reading chapters. Use 1-step plan of development. Read Chapters 5 and 6. Speeches will be 2 to 4 minutes. Chairman: Speakers:
6.	Nov. 3-7	Continue assignment 5. Chairman: Speakers:
7.	Nov. 10-13	Speech to inform selecting subject from experimental program. Review all chapters assigned to date. Speeches 3 to 5 minutes. Chairman: Speakers:

8. Nov. 17-20 Continue Assignment 7.
Chairman:
Speakers:

9. Nov. 24-28 Continue Assignment 7. If speeches have been completed, use time for impromptu talks.
Chairman:
Speakers:

10. Dec. 1-5 Final speeches. Speeches will be informative, 2 to 4 minutes in length. Speakers may have a free choice of subject, in or out of the experimental program. Speakers should show that they know how to organize a speech and present it effectively.
Chairman:
Speakers:

11. Dec. 8-12 Continuation of final speeches.
Chairman:
Speakers:

OUT OF CLASS LISTENING ASSIGNMENT DUE ON OR BEFORE DEC. 15th

12. Dec. 16th Written examination at time scheduled. Examination will Cover: Chapters 1, 2, 3 (to p. 71), 4, 5, 6. and the instructional sheets.

Speech 111x Assignment sheets Winter, 1959

Jan. 5-9 Extemporaneous talks, informative of 2 to 3 minutes. Subjects: An interesting person you met during the holidays; an unusual gift that you received; an experience you would like to share; a new idea or concept that you gained.

Jan. 12-16 Review Chapter VI, Monroe's PRINCIPLES OF SPEECH, beginning on page 167 and continuing to page 189. Study Chapter VII. Have topic for first speech to convince selected and try to frame proposition. Persuasive-type speeches will be discussed.

Jan. 19-23 Continue discussion of persuasive speeches and have rough draft of outline prepared for the instructor to check.

Jan. 26-29 Present 3 to 5 minute speeches to convince. Speeches will be extemporaneous and topics may be selected from in our out of the experimental program. Speakers will be assigned to two sections for the next two assignments. They should plan to come an hour early on the day they are scheduled to speak to attend a practice session. Chairman: Timekeeper:

SECTION I Speakers:

1. 3. 5. 7.
2. 4. 6. 8.

Feb. 2-6 Complete round of speeches with Section II speaking.
Chairman: Timekeeper:

SECTION II Speakers:

1. 3. 5. 7.
2. 4. 6. 8.
9.

Feb. 9-13 Second set of speeches to convince. Again they will be extemporaneous speeches of 3 to 5 minutes. Topics will be selected from the experimental program. Chairman: Timekeeper:
Section I speakers.

Feb. 16-20 Continue round of speeches with Section II speakers.
Chairman: Timekeeper:

Feb. 23-27 Final speeches. Topics may be from in or out of the experimental program. They will be extemporaneous speeches of 5 to 8 minutes. Students should again attend practice sessions on the days they are scheduled. Speeches may be to inform or to convince.
Chairman: Timekeeper:
Speakers:

1. 3. 5.
2. 4.

Mar. 2-6 Continue final speeches. Chairman:
Speakers:

1. 3. 5.
2. 4. 6.

Mar. 9-13 Complete final speeches. Chairman: Timekeeper:
Speakers:

1. 3. 5.
2. 4. 6.

LISTENING ASSIGNMENT DUE: On or before March 10. Final Examination to be scheduled.

Speech 131x, Spring Quarter

Mar. 24-26 Review Chapter 7 of text, particularly the change of policy type of proposition. Bring to class 3 examples of change of policy type of propositions, one of which you may develop into a speech for the second assignment. Study the full motivated sequence outline for speeches to actuate.

Mar. 30-
Apr. 2 Review text as necessary. Begin first round of speeches to actuate. Speeches will be extemporaneous speeches 6 to 8 minutes in length. Speakers should have propositions strongly supported. Consult at least 2 sources. Be prepared to answer questions concerning your proposition and proof during the discussion period.

Chairman: Timekeeper:

Group I Speakers

1. 4.

2. 5.

3. 6.

Free choice of topic. Those not speaking or serving as chairman or timekeeper should be prepared to write comments on speeches heard. Bring 3 x 5 scratch pads. Use one sheet for each speaker. We will write comments on all speeches heard this quarter. Comment upon choice of subject for this audience; development of proposition or main idea; use of support; interest; presentation (delivery).

Apr. 7-9 Review text as necessary. Present second round of speeches.

Chairman: Timekeeper:

Group II Speakers

1. 4.

2. 5.

3. 6.

Apr. 14-16 Complete round of speeches.

Chairman: Timekeeper:

Group III Speakers

1. 4. 7.

2. 5.

3. 6.

Apr. 21-23 Begin 6 to 8 minute extemporaneous speeches, topic to be selected from the experimental program. Free choice of kind of speech. Write comments.

Chairman: Timekeeper:

Group II Speakers

Apr. 27-30 Continue round of speeches. Write comments.

Chairman: Timekeeper:

Group III Speakers

May 5-7 Continue round of speeches. Write comments.

Chairman: Timekeeper:

Group I Speakers

-peech 111x

y 13-14 Final speeches for the term. 6 to 8 minute extemporaneous speeches, free choice of topic. Speakers should be able to demonstrate that they can select a topic, adapt it to the audience, organize it well, using verbal and possibly visual support, and present it in an effective manner.

Chairman: Timekeeper:
Group III speakers

ay 19-21 Continue final speeches. Timekeeper:
Chairman:
Group I speakers

ay 26-28 Complete final speeches. Timekeeper:
Chairman:
Group II speakers

LISTENING ASSIGNMENT WILL BE DUE ON OR BEFORE MAY 12.

FINAL WRITTEN EXAMINATION will be announced later. A portion of this will be to evaluate a speech you have read. A critique sheet will be give to you early in the quarter. This portion of the examination is to be handed in on the day you appear for the final examination.

Appendix D

Questionnaire

Attached is the questionnaire used for all freshmen at the start of the year. Following is a summary of the responds of the Block and Control group students on the socio-economic questions:

7. How much formal education did your parents have? Check the proper entry for each parent:

	Control	Block	Control	Block	
	Father		Mother		
1.	4	5	3	1	Some grade school
2.	13	8	6	4	Finished grade school
3.	17	15	11	11	Some high school
4.	21	13	31	25	Finished high school
5.	4	0	4	5	Business or trade school
6.	14	12	16	6	Some college
7.	5	8	10	7	Finished college
8.	3	0	1	2	Attended graduate of professional school
9.	1	1	1	1	Do not know

8. Answers in both groups reveal a predominance of Sims' "middle working class" occupations.

9. About how much was your family income last year? Check one.

	Control	Block	
1.	5	4	Less than $3,000
2.	33	19	$3,000—$5,000
3.	22	19	$5,000—$7,500
4.	9	9	$7,500—$10,000
5.	5	2	$10,000—$20,000
6.	1	0	$20,000—$30,000
7.	0	0	Over $30,000

10. What is the size of the town in which you have spent most of your life?

	Control	Block	
1.	26	24	Less than 2,500
2.	7	8	2,500—5,000
3.	22	9	5,000—15,000
4	19	15	15,000—50,000
5.	1	0	50,000—200,000
6.	7	6	Over 200,000

11. What is your family's religious background?

	Control	Block	
1.	63	45	Both parents Protestant (Denomination: *
2.	8	5	Both parents Catholic
3.	0	0	Both parents Jewish
4.	3	1	Both parents Latter Day Saints
5.	2	2	Mixed (Protestant or Latter Day Saints and Catholic)
6.	1	0	Mixed (Protestant and Jewish

*	Control	Block
Baptist	5	7
Christian	4	5
Episcopal	3	2
Lutheran	1	4
Methodist	12	5
Presbyterian	8	12

Appendix D (continued)

	Control	Block	
7.	0	0	Mixed (Catholic and Jewish)
8.	0	0	Agnostic
9.	2	1	No religion
10.	3	8	Other (specify) **
11.	0	1	Prefer not to answer.

12. What are your families political sympathies?

	Control	Block	
1.	23	24	Both parents Democratic
2.	30	18	Both parents Republican
3.	22	16	Mixed Democratic and Republican
4.	2	1	Other (specify) Independents
5.	1	0	No political interests
6.	4	0	Prefer not to answer

** Buddhist--1
Anglican Catholic--1
Christian Science--1
Science of Mind--1
Seventh Day Adventist--2

No ____________

Section ____________

Test Scores

ACE ____________ Edwards ____________ Social Science ____________

Sims ____________ McClelland ____________ Literature ____________

Allport ____________ H. S. Decile ____________ Fine Art ____________

English ____________

Do not write above this line

Name ____ Age ________

High School ________________________________ Male ____ Female ____

1. Are you a Lower Division Transfer student from some other College or University? ________________________________

2. What program of study are you planning to follow? Check one.

- Education, Elementary ____________
- Education, Secondary ____________
  - Humanities ____________
  - Social Science ____________
  - Science ____________
- General Studies ____________
  - Humanities ____________
  - Social Science ____________
  - Science ____________
- Business ____________
- Engineering ____________
- Medical, Dental, Nursing ____________
- Other (write in) ____________

3. To the best of your present knowledge, will you be able to complete this school year, or do you plan to drop out after one or two terms? (Explain) ________________________________

____

4. Are you planning to work, to commute, or carry on any other activity which may limit the classes you can take? (Explain) ________________________________

____

5. Do you plan to participate in varsity football, basketball, baseball or track ?

____

6. Do you plan to participate in band or chorus?

____

7. How much formal education did your parents have? Check the proper entry for each parent:

	Father	Mother	
1)	______	______	Some grade school
2)	______	______	Finished grade school
3)	______	______	Some high school
4)	______	______	Finished high school
5)	______	______	Business or trade school
6)	______	______	Some college
7)	______	______	Finished college
8)	______	______	Attended graduate or professional school
9)	______	______	Do not know

8. What is your father's occupation? (Please give specific title).

____

What is your mother's occupation?

____

9. About how much was your family income last year? Check one.

1) ______ Less than $3,000
2) ______ $3,000 - $5,000
3) ______ $5,000 - $7,500
4) ______ $7,500 - $10,000
5) ______ $10,000 -$20,000
6) ______ $20,000 -$30,000
7) ______ Over $30,000

10. What is the size of the town in which you have spent **most** of your life?

1) ______ Less than 2,500
2) ______ 2,500 - 5,000
3) ______ 5,000 - 15,000
4) ______ 15,000 - 50,000
5) ______ 50,000 - 200,000
6) ______ Over 200,000

11. What is your family's religious background?

1) ______ Both parents Protestant (Denomination: ______________________)
2) ______ Both parents Catholic
3) ______ Both parents Jewish
4) ______ Both parents Latter Day Saints
5) ______ Mixed (Protestant or Latter Day Saints and Catholic)
6) ______ Mixed (Protestant and Jewish)
7) ______ Mixed (Catholic and Jewish)
8) ______ Agnostic
9) ______ No religion
10) ______ Other (specify) ______________________________
11) ______ Prefer not to answer.

12. What are your families political sympathies?

1) ______ Both parents Democratic
2) ______ Both parents Republican
3) ______ Mixed Democratic and Republican
4) ______ Other (specify) ________________________________
5) ______ No political interests
6) ______ Prefer not to answer

13. I would like you to think about the following question and tell me what you would do. Put a check in front of the distance you would choose.

Imagine that you have been asked to play a game of darts which is a test of your skill to hit the bull's eye, but in which no prize is won. You can choose freely any one of nine distances from which to throw one dart. At the longest distance, from the target, distance #1, there is one chance in ten of hitting the bull's eye; at distance #2 there are two chances in ten; and so on, until at distance #9 you have nine chances in ten of hitting the bull's eye. Remembering that this is a test of skill, from what distance would you choose to throw your dart?

___ Distance #1 _1_
___ Distance #2 _2_
___ Distance #3 _3_
___ Distance #4 _4_
___ Distance #5 _5_

___ Distance #6 _6_
___ Distance #7 _7_
___ Distance #8 _8_
___ Distance #9 _9_
___ Don't know _[illegible]_

Thank you for your cooperation!